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MILES KASTENDIECK, N. Y. JOURNAL AMERICAN, DEC. 1, 1949

"The career of young Ricci has undergone both success and vicissitude, but through all of his experiences, there has never been the slightest doubt of his inherently great gifts. During the last few years, he has been coming into a fuller maturity and last night he seemed to justify all of the early prognostications. He played like a great artist. His tone was full-throated and beautiful. He played with profound emotional as well as intellectual understanding."

HARRIETT JOHNSON, NEW YORK POST, DEC. 1, 1949



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DECEMBER 1, 1949

The New York Times

DECEMBER 1, 1949.

RICCI IN PROGRAM AT CARNEGIE HALL

Violinist Presents Sonatas by
Tartini and Beethoven—
Bussotti at the Piano

By OLIN DOWNES

The recital given by Ruggiero Ricci, the violinist, last night in Carnegie Hall testified particularly to his phenomenal equipment as an executant and the catholicity of his taste in program making. For it is seldom that a program so inclusive and so meaty is offered at a violin recital today.

Mr. Ricci began with "The Devil's Trill" sonata of Tartini, continued with Beethoven's piano and violin sonata in E-flat major, in which he had admirable collaboration from his pianist, Carlo Bussotti, with highly modern works by Hindemith and Bartók; and he had some six recalls from a packed house when he played the half dozen movements of the Bach unaccompanied Partita in B minor, and finished with complete mastery of the technical contents of that piece of ancient violinistic balderdash, the Paganini variations on "God Save the King."

No one but a violinist of exceptional capacities could have undertaken such a list of pieces and held the attention of his audience with them. At the same time it must be said that most of the time Mr. Ricci dazzled by his technique rather than by imaginative interpretation or sheer tonal beauty. His Tartini sonata was both simple and classic enough in its style.

The Beethoven sonata was on the whole the most integrated and musically interpretation of the evening. That Mr. Ricci forced tone in certain attacks did not detract, at least, from the highly orchestral character of many passages, when the delicate stringed instrument attacks and sustains certain tones like the fortissimo of the wind instruments of the orchestra, while the piano fills in with its figurations under the theme. The second theme was nobly shaped; the whole sonata was given an elevated treatment for which Mr. Bussotti deserved a handsome part of the credit. Indeed, the two performers had a rare ensemble, the violinist retiring into the background with as much self-abnegation as the piano did when this was appropriate.

Any violinist who can do what Mr. Ricci did with the Bach Partita deserves handsome acknowledgment, which he received. At the end of the concert, in response to many recalls, Mr. Ricci added encores to the program.

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MUSICAL AMERICA

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American Artists Prominent In Viennese Musical Activity

By VIRGINIA PLEASANTS

Vienna

TWO young American artists have become firmly established with Viennese audiences this fall. Both George London, bass-baritone, and Isaac Stern, violinist, came here unknown and unheralded; but once they were on the stage their artistry was immediately felt.

Mr. London is completing a four-month engagement with the Vienna State Opera. During this time he has proved himself in a number of taxing roles. He made his debut on Sept. 3, as Amonasro in Aida, along with Set Svanholm, who was making his first appearance here since the war. Other roles and other successes quickly followed—Escamillo, in Carmen; all four baritone parts in The Tales of Hoffman; Prince Galitzky, in Prince Igor; and Kamann, in Ivan Tarassenko, an opera by Franz Salmhofer, director of the Vienna State Opera. Before Mr. London leaves Vienna, he is scheduled to appear as Mephistopheles, in Faust, and in the title role of Boris Godounoff, which he will sing in Russian. To all the roles he has sung thus far, Mr. London has brought a genuine gift for the stage and a sense of the dramatic possibilities of each character, in addition to a naturally beautiful voice, well placed and well schooled. Possessed of a really exceptional flair for languages, he sings some of his roles in German, sometimes even speaking a few lines, with scarcely a trace of accent. The Tales of Hoffman he sings in French, and Aida in Italian. He has achieved an enviable position in a short time, but his success has had no magic formula; he has earned recognition here entirely through his own merits.

Isaac Stern made two appearances—a recital, and an orchestra program in which he played two violin concertos, the Mendelssohn and the Beethoven. Vienna has not heard violin playing of this quality since the war, except from the great Russian violinist, David Oistrakh, who played here in the summer of 1945, before the Allied occupation began. The press rewarded Mr. Stern with the superlatives and elaborate phrases that are possible only in the German language. The local critics agreed that he had technique, musicianship, and Herz. The headline above one review read, "Hubermann redivivus?" Even Bartók's First Sonata, for violin and piano—a stiff dose for the conservative Viennese—was so superbly played by Mr. Stern and Alexander Zakin that the violinist's choice of this work did not dampen the enthusiasm of his audiences.

A THIRD representative of the United States appeared in Vienna during the month of October, with equal success. Dusolina Giannini returned to give a lieder evening and to sing in two performances of Carmen at the State Opera. The affection with which Vienna remembers the American soprano was indicated by the rush for tickets. A week before the lieder recital, every ticket was sold; and many were turned away from the two opera performances. Miss Giannini projected Brahms

songs and her characterization of Carmen with equal felicity, because for her the music and its meaning come first.

A number of other American guests have appeared in the two opera houses since the opening of the season in September. Among them were Willa Stewart, Kathryn Harvey, and Tomiko Kanazawa, sopranos; and Ivan Petroff, baritone.

Outstanding among the season's new productions were the State Opera Ballet's revivals of Gluck's Don Juan and Strauss' Legend of Joseph. The scenery for the Strauss ballet—set in Venice during the Renaissance—was particularly rich and lavish. Julia Drapal, as Potiphar's wife, and Carl Raimund, as Joseph, were admirable as dancers, and also as pantomimists. As for Don Juan, the fresh and lovely music was unfailingly charming, and its simplicity offered a striking contrast to the elaborate Strauss score.

When the Volksoper revived Johann Strauss' Thousand and One Nights (this work, in its original form, under the title of Indigo, was Strauss' first operetta) it was impossible not to wonder if it was worth the money it cost. The production was expensive, with elaborate settings and costumes. But not even such favorites as Esther Rethy, Oscar Karlweis, Hertha Mayen, and Kurt Preger could do much to improve an essentially weak piece.

Erica Morini, violinist, returned for two concerts after an absence of thirteen years. She was greeted warmly in a solo recital and in an orchestra concert in which she played the Mozart A major Concerto and the Tchaikovsky Concerto.

AFTER a triumphal tour of South America, Friedrich Gulda, young Viennese pianist, gave his first solo recital of the season. An extraordinarily talented young man, he showed not only a wide range of musical interest—from Bach to Bartók—but an understanding of each style. Another young and gifted pianist, Paul Badura-Skoda, made his first major appearance in Franck's Symphonic Variations, under Herbert von Karajan, in the third of that conductor's series of concerts with the Vienna Symphony. Mr. Badura-Skoda revealed musicality, temperament, and technique, but in the heavier passages his tone did not carry above the orchestra.

Haydn's The Creation was also a feature of the Karajan series. The conductor controlled the singers and

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HUMAN RIGHTS TELEVISION PROGRAM

At the television debut of the Boston Symphony, on the anniversary of the United Nations Declaration of Human Rights, NBC broadcast the concert on Dec. 10 from Carnegie Hall. Aaron Copland (left) set the Preamble to the declaration; the work was conducted in its world premiere by Leonard Bernstein, and narrated by Sir Laurence Olivier. Yehudi Menuhin (right) was violin soloist.

Simon Boccanegra Restored To Metropolitan Repertoire

By ROBERT SABIN

A REVIVAL worthy of the great traditions of the Metropolitan Opera restored Verdi's Simon Boccanegra to the repertoire on Nov. 28, with Leonard Warren in the title role and Astrid Varnay as Maria, in her first Italian role at the Metropolitan. Fritz Stiedry conducted the opera with profound comprehension of its musical subtleties; and the unusually strong cast included Mihaly Szekely as Jacopo Fiesco; Giuseppe Valdengo as Paolo Albiani; Lorenzo Alvary as Pietro; Richard Tucker as Gabriele Adorno; and, in lesser roles, Paul Franke and Thelma Aluman.

Simon Boccanegra had not been heard in New York since 1939, when it was revived for Lawrence Tibbett, who had sung the title role in the first American performance of the opera, on Jan. 28, 1932. In the 1939 revival, on Jan. 13, Mr. Warren appeared as Paolo, his first role at the Metropolitan Opera. He had won the Metropolitan Auditions of the Air, and had made his debut as a member of the company at a Sunday night concert a few weeks previously.

Verdi thought highly of Simon Boccanegra, which failed at its premiere in Venice, in 1857, although it

won success at other opera houses soon afterwards. Twenty-four years later, he persuaded Arrigo Boito to touch up Piave's libretto, and he thoroughly revised the score for a revival at La Scala in Milan, on March 24, 1881. This revised version is one of his noblest and psychologically most penetrating works. Produced at the peak of his creative powers, when he was already at work on Otello, it reflects the wisdom and compassion of his mature years.

It cannot be denied that Simon Boccanegra is flawed and uneven. The awkwardness of the libretto is still apparent, the joinery between the music of 1857 and that of 1881 is sometimes glaringly obvious; and the opera lacks the relentless dramatic concentration of works like Aida and Otello. Yet when all is said and done, Simon Boccanegra remains a towering achievement, which should not be spared from the repertoire. Simon stands—with Hans Sachs, King Marke, and Arkel—as one of the few venerable and intellectually admirable characters in the operatic world. His death scene is comparable to that of Boris Godounoff in its richness of dramatic overtones.

IN recent years, Mr. Warren has added greatly to his stature as an actor, and this improvement has made itself felt in the refinement and emotional power of his singing. His Simon Boccanegra, like his Rigoletto and his Falstaff, is a distinguished characterization. He was tentative in the prologue, failing to suggest the savage strength and impulsiveness of the corsair who had swept the African pirates off the seas and persuaded the daughter of Fiesco to give herself to him. But in Act I, Scene 1, when Simon recognizes his own daughter; in the magnificent finale of Act I, Scene 2, when the Doge bursts out, "Plebe! Patrizi! Popolo dalla feroce

(Continued on page 7)

To all our readers throughout the world
we extend our hearty Christmas greeting
and our sincere wish for a Happy New Year



Set Svanholm as Radames and George London as Amonasro backstage during the Vienna Staatsoper performance of *Aida* that marked the debut with the company of Mr. London, and Mr. Svanholm's first appearance in Vienna since the war

Vienna

(Continued from page 3)

the orchestra effectively, and gave a beautifully planned interpretation. Hilde Gueden, Walter Ludwig, Hans Hotter, Sena Jurinac, and Hans Braun were the excellent soloists. The Vienna Symphony and the chorus of the Gesellschaft der Musikfreunde participated in the performance.

The first Philharmonic concert of the season was directed by Wilhelm Furtwängler. Shortly afterward, the orchestra and the conductor departed for a series of concerts in England. In the opening concert here, *Death and Transfiguration*, played in memory of Richard Strauss, was followed by Wagner's *A Faust Overture*, the Brahms-Haydn Variations, and Brahms' First Symphony. When Mr. Furtwängler and the Vienna Philharmonic play music near to the heart of all the musicians in the orchestra, the public listens devotedly to every note.

WITH the Philharmonic away, the Vienna Symphony gave an unusual number of concerts. Sergiu Celibidache, the young Roumanian conductor who is now in charge of the Berlin Philharmonic, appeared as guest conductor in a program not well designed to show his particular merits. He will return in December, to present a more representative program.

Arnold Schönberg's 75th birthday was celebrated by a concert of his music, in which two conductors participated—Felix Prohaska in the first half, and Herbert Hafner in the second. Peter Stadlen, from London, played the Piano Concerto, Op. 42. A most out-of-the-way program for this city—Beethoven's Second Symphony, Martin's Petite Symphonie Concertante, Stravinsky's Symphony for Wind Instruments, and Debussy's *La Mer*—was conducted by the Swiss conductor, Ernest Ansermet.

The Graz Opera, one of the important musical institutions of Austria, celebrated its 50th anniversary at the end of September. This theater plays a vital part in the musical life of this country, not only through its enterprise and initiative, but through its service in bringing opera to many who cannot travel to Vienna. Many of the leading singers now at the Vienna Opera began their careers in Graz, and go back regularly for guest appearances. Lohengrin was chosen as

the anniversary production, which was dignified by ceremonies attended by prominent Austrian musicians and officials.

Joseph Wagner Marks Anniversary of Career

DULUTH, MINN.—Joseph Wagner began his 25th year as an orchestra conductor, on Oct. 30, when he directed the Duluth Symphony in the opening concert of its seventeenth season and of its second season under Mr. Wagner.

In commenting on the past 24 years of his career, Mr. Wagner said that he felt he had "a right to some claim of being a pioneer in introducing American music." The conductor pointed out that, between 1925 and 1949, he had directed 197 performances of 109 American scores, by 66 composers, including 21 first performances. "I feel satisfied and encouraged," he added, "that American composers . . . are turning out more music both in quality and quantity." He thinks that the problem now is to get the music to the people, although "we have made great strides in 25 years" in this direction. "It is highly possible that in another decade or so America will be intensely active and aware of music and its message. No other medium has such a profound influence on man's mind and soul."

Mr. Wagner has been invited to return, during the next two summers, as a guest conductor to Cuba, Norway, Sweden, and Finland, where he conducted several concerts devoted to American works, last summer.

—MARGARET MORRIS

Virginia Pleasants Heard at Two Concerts

VIENNA.—Virginia Pleasants, Austrian correspondent for *MUSICAL AMERICA*, appeared with Robert Wallenborn in a program of four-hand piano music, on Sept. 6, at the Oesterreichischen College. They played Mozart's Sonata in F major, K. 487; Hindemith's Sonata, for piano duet; Satie's *Pièces en Forme de Poire*; and Ravel's *Mother Goose* suite. On Oct. 21, Mrs. Pleasants appeared as soloist with the Chamber Orchestra of the Vienna Konzerthausgesellschaft, directed by Franz Litschauer. She played Mozart's Concerto in A major, K. 488.

Britten Is Guest Conductor With Los Angeles Orchestra

By ALBERT GOLDBERG

Los Angeles

BENJAMIN BRITTEN was guest conductor of the Los Angeles Philharmonic, with Peter Pears as tenor soloist, on Nov. 24 and 25. It was the English composer's first public appearance here and the only time during his present American tour that he is conducting a full-scale symphony orchestra. The audiences immediately took the young composer and his music to its heart, and gave him an ovation at each concert. The same program had previously been played in Pasadena Civic Auditorium on Nov. 23.

Of his own music, Mr. Britten conducted the *Four Sea Interludes* from Peter Grimes; the *Serenade*, for tenor, horn and strings; and the *Young Person's Guide to the Orchestra*. Although not the most experienced of conductors, Mr. Britten knows precisely how his music should sound, and, given sufficient rehearsal time, he was able to conduct his works with great force and clarity. The *Sea Interludes* were colored in the dearest manner, and the storm episode, in particular, reached a stirring climax. The *Serenade*, one of the composer's most original and poetic productions, was sung by Mr. Pears with intense musicality, and the difficult horn solo was admirably played by Sinclair Lott, assistant first horn of the orchestra. The various sections of the orchestra distinguished themselves with a clean-cut performance of the *Young Person's Guide*, in which Mr. Pears read an American version of the commentary.

The composer also directed the orchestra in the *Overture to Purcell's Ode for St. Cecilia's Day*—Mr. Britten himself had just celebrated his 36th birthday on St. Cecilia's Day, Nov. 22—and a suite of four songs for tenor and chamber orchestra, drawn by Mr. Britten from Purcell's *Orpheus Britannicus*. Mr. Pears sang the latter with extraordinary flexibility and clarity of diction.

THE programs on Nov. 17 and 18, conducted by Alfred Wallenstein, opened with the local premiere of David Diamond's sprightly *Overture to The Tempest*, which the orchestra played in a crisply effective manner. In an engaging performance of Beethoven's *Septet in E flat*, Op. 20, string parts were played by the entire sections—a procedure that might have had untoward results had the playing been less finished. The wind parts were played with exceptional finesse by Kalman Bloch, clarinet; Frederick Moritz, bassoon; and Joseph Eger, horn. Mr. Wallenstein presented Mahler's Fourth Symphony on the second half of the program, maintaining a high degree of emotional communication in the slow movement. In the first movement he did not quite solve all its problems of integration, and he kept the Scherzo too mild-mannered to achieve the proper sardonic quality. Jean Fenn sang the soprano solo in the final movement.

Perhaps the most interesting of recent chamber music concerts were those given in Royce Hall, on Nov. 8, and in the Wilshire Ebell Theatre, on Nov. 11, by the Pro Musica Antiqua group, from Brussels. Its programs of fifteenth- and sixteenth-century music were played and sung with consummate artistry.

The Music Guild concert in the Wilshire Ebell Theatre, on Nov. 23, included the Los Angeles premiere of Darius Milhaud's Fourteenth and Fifteenth Quartets, first played singly and then simultaneously. The Fourteenth Quartet is a brightly written

piece in the composer's characteristic vein, with a particularly lovely slow movement; the Fifteenth Quartet has much less intrinsic interest, and often sounds like an incomplete obbligato. When the two are combined, there is some excitement in hearing so many individual planes of sound at once, but the result leaves scarcely any unified musical impression. Ernest Toch's "free representation" of the prelude and fugue from Bach's First Violin Sonata, scored for eight stringed instruments, is sonorous but hardly enhances the original musical content. Mendelssohn's Octet completed the program, which was played by the American Art Quartet and the New Art Quartet.

THE first of a series of three programs by the Hollywood String Quartet was given in the Assistance League Play House, on Nov. 20. It included the first West Coast performance of William Walton's vigorous and ingenious Quartet in A minor, Haydn's Quartet, Op. 76, No. 2, and Beethoven's Quartet, Op. 130, completed the program.

Music scored for flute alone or in combination with other instruments made up the Evenings on the Roof program in the Wilshire Ebell Chamber Music Hall, on Nov. 14. Doriot Anthony, flutist with the Los Angeles Philharmonic, was heard in C. P. E. Bach's Concerto in A minor; Schubert's Introduction and Variations on *Trock'ne Blumen*, from *Die Schöne Müllerin*; Two Fantasies by Di Lasso; a Canon by Telemann; Hindemith's *Die Junge Magd*, with Carol Porter as vocal soloist; and Martinu's *Madrigal Sonata*, for piano, flute, and violin.

The second concert of the Coleman Chamber Series, in the Pasadena Community Playhouse on Nov. 20, presented the London String Quartet in a program that included Haydn's Quartet, Op. 76, No. 2; Wolf's Italian Serenade; two of Bloch's *Three Landscapes*; Anthony Collins' paraphrase of Foster's *Camptown Races*; and Brahms' Quartet in B flat, Op. 67.

Yehudi Menuhin opened the Behrmer subscription series in Philharmonic Auditorium, on Nov. 22, offering the first local performance of Bartók's Sonata No. 3, for violin alone, which, like the rest of the program, was played with conviction and technical security.

Other recent programs have included a recital by Muriel Maxwell, mezzo-soprano, and Theodor Uppman, baritone, in Thorne Hall, Occidental College, Nov. 14; the Original Don Cossack Chorus, in Philharmonic Auditorium, Nov. 5; Lillias Gilbert, soprano, in the first of the Debut Time programs, sponsored by the *Music of the West* magazine, in Wilshire Ebell Theatre, Nov. 17; Carmelita Maracci and company, in Philharmonic Auditorium, Nov. 18; Virginia Morley and Livingston Gearhart, duo-pianists, in Wilshire Ebell Theatre, Nov. 16; Marguerite Heller, pianist, in Wilshire Ebell Theatre, Nov. 13; and Maurice Euphrat, pianist, who introduced Howard Ferguson's Sonata in F minor on his program, in Assistance League Play House, Nov. 19.

Lotte Lehmann opened the Coleman Chamber Concerts, in Pasadena Community Playhouse, on Oct. 16, with a complete performance of Schubert's *Winterreise*, to which she brought rare poetic insight. Gwendolyn Williams was at the piano.

The Alma Trio launched the Music Guild series in Wilshire Ebell Theater on Oct. 12, with a program devoted to Brahms' Trio in C major, Op. 87; Beethoven's Trio in E flat. (Continued on page 31)

City Ballet Gives Balanchine Premieres

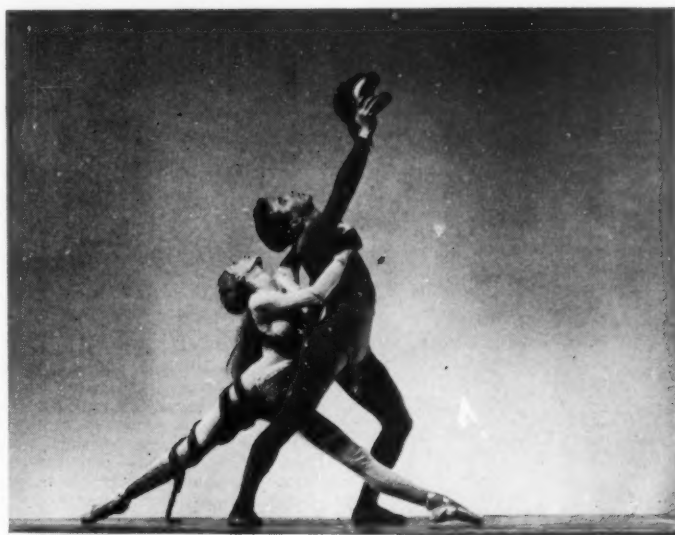
By JAMES HINTON, JR.

THE New York City Ballet Company opened its three-week fall season at the City Center on Nov. 23. The initial program, while it contained none of the four novelties (George Balanchine's new choreographing of Stravinsky's *Fire-Bird*, and *Bourrée Fantasque*; William Dollar's *Ondine*; and a revival of Lew Christensen's *Jinx*), furnished an adequate cross-section of the company's repertoire from previous seasons. Sixteen performances were scheduled, with representations of thirteen ballets. Lincoln Kirstein is general director of the company, which has Mr. Balanchine as artistic director, and Leon Barzin as musical director and conductor.

The company's roster this season includes several newcomers—Janet Reed and Melissa Hayden, of Ballet Theatre; Lois Ellyn, who has appeared with Ballet International and Mia Slavenska's Ballet Variante; and Jerome Robbins, who, in addition to dancing, holds the title of associate artistic director. The ballet master is Lew Christensen, whose associations with the American Ballet and Ballet Caravan some years ago are well remembered, and who more recently, with his brothers William and Harold, has directed the San Francisco Ballet School.

On opening night, the company—as companies doomed to play intermittent seasons apparently must—was not in its best estate. The ensemble was generally ragged, and the soloists did not, on the whole, show to their best advantage. The evening began with an acceptable presentation of *Mother Goose Suite*, which Todd Bolender (apparently without reading the book from which he borrowed the title) choreographed to Ravel's *Ma Mère l'Oye* two summers ago, and performed in summer dance programs and at the YMHA, as well as at the City Center. The work still seemed pleasant, but little more. The movement involved in the five scenes is attractive, but exceedingly simple, and since Bolender has made almost no attempt to utilize the depth of space available even on the shallow City Center stage, the result is pallid and one-dimensional. Miss Reed, making her debut with the company, danced the Young Girl for the first time, and fulfilled the somewhat elementary requirements of the role with clean and graceful line, without establishing much rapport with her alter ego, the Spectator, sat out by Beatrice Tomkins.

Balanchine's *Orpheus* filled the middle portion of the bill, with the stylized representations of fire and ice designed by Isamu Noguchi as part of his original setting returned to use, but now mounted on a frame that kept them from waving mobile-like in the stage breezes. The standard of the performance was below that set earlier. Maria Tallchief, as Eurydice, danced her part of the *pas de deux* well; and Francisco Moncion, as the Dark Angel, moved with strength and fine control. But Nicholas Magallanes marred his otherwise attractive conception of the part of *Orpheus* by technical imprecisions. Mr. Barzin conducted the wonderful Stravinsky music with musicality and resourcefulness, but the orchestra's playing was marred by the same haphazard discipline that characterized the performance on the stage. The choreography still leaves the dramatic possibilities of the score largely unrealized; for just when he has approached a cli-



Nicholas Magallanes and Tanaquil LeClercq in Stravinsky's *Orpheus*, which opened the fall season of the New York City Ballet in the City Center

max through the use of conventional ballet movement, Balanchine's unwillingness to give the dancers anything to do but go on dancing out the letter of the music limits the development to mere conventionalities.

Symphony in C, one of Balanchine's most scintillating pieces, closed the program, in a performance that was disorganized in the extreme. Mr. Barzin conducted the Bizet score with great rhythmic bounce; but the soloists did not dance well, and the corps de ballet, which numbers some new members hardly out of the student class, committed all the balletic sins in

the book, with one youth happily turning in the wrong direction during the final movement.

Premiere of *Fire-Bird* City Center, Nov. 27

George Balanchine's choreographic setting of Stravinsky's *The Fire-Bird* was given its world premiere on Nov. 27 by the New York City Ballet at the City Center, with Maria Tallchief in the title role. The company used the scenery and costumes created by Marc Chagall for the Adolph Bolm version of *The Fire-Bird* produced by Ballet Theatre in 1945, with Alicia Markova as the *Fire-Bird*.

Had it done nothing but provide a

setting for Miss Tallchief's dancing of the title role, Mr. Balanchine's *Fire-Bird* would have won an honorable place in ballet annals, for this is one of the most exciting performances in the contemporary theatre. But quite apart from Miss Tallchief's incredibly brilliant movement, the ballet is charming and successful on its own account. Without unduly neglecting Prince Ivan, the Maidens, or Kastchei and his crew of demons, Mr. Balanchine has kept the *Fire-Bird* as the dominating figure of the work. Even when she is not on stage, one feels her spirit hovering over the action. He has also captured the Slavic flavor of the fairy tale in many felicitous details of mime and choreography, such as the courtly greeting of the Maidens by Ivan and the final tableau.

In the passages where the music blazes out with overpowering splendor Mr. Balanchine has wisely reduced the stage action to a minimum, letting the score carry the mood. The ballet has only one weak spot, the dance of the demons. It was precisely in this episode that Chagall's fantasy deserted him, for his demon costumes are awkward and naive in design, whereas the costumes and décor in the rest of the work are uniformly magnificent. Mr. Balanchine's choreography in this passage is fussy and unconvincing, and is saved only by the marvelously effective climax, when the demons suddenly fall to the ground as the *Fire-Bird* rushes in with a sword for Prince Ivan. Miss Tallchief's entrance here has to be seen to be believed. She literally flies onto the stage.

Quite as breathtaking is her entrance at the beginning of the ballet. Mr. Balanchine has used every device of ballet technique to suggest the lightness and magic powers of the

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ISCM Sponsors Schoenberg Program

THE United States section of the International Society for Contemporary Music opened its season with a concert in honor of Arnold Schönberg at the Museum of Modern Art, on Nov. 23. It followed by only two days the Stravinsky concert given by the Chamber Art Society in Carnegie Hall, and was an equally stronger reminder that two of the greatest living figures in contemporary music, both well past the age of three score, are still neglected composers. The ISCM program was limited to two major works by Schönberg, the *Serenade*, for clarinet, bass-clarinet, mandolin, guitar, violin, viola, cello, and baritone, Op. 24 (1923), and the *Ode to Napoleon Buonaparte* (Lord Byron), for string quartet, piano, and reciter, Op. 41 (1943), the latter in the first New York performance of the original version. The *Serenade* was repeated after the intermission.

It is unfortunate that so much discussion has been devoted to Schönberg's use or non-use of the twelve-tone technique, and so much less to the aesthetic significance of the music he has created with it. Neither of the works on this program was strictly twelve-tone. Schönberg uses the tone-rows in his *Serenade*, but he does not set up for himself the rigid laws that he applied in his succeeding twelve-tone works. Much has been made of the fact that the *Ode to Napoleon Buonaparte* ends on an unmistakable E flat chord, as if the fact that the work contains diatonic harmony had some cabalistic meaning. What earthly difference does it make? The important fact is that both the

Serenade and the *Ode* are beautifully wrought and intellectually powerful music, surcharged with emotional vitality. No intelligent listener can fail to be deeply stirred and challenged by them, whether he feels temperamentally drawn to them or not.

One of the most impressive aspects of the evening was Dimitri Mitropoulos' conducting of the *Serenade*, from memory, with every important cue clearly given to the players. Mr. Mitropoulos spoke briefly to the audience, praising Schönberg's courage and dignity in facing the hostility and neglect that his revolutionary music has brought upon him. He paid a splendid tribute to the composer with his masterful interpretation of the *Serenade*. All of the performers, Clark Brody, clarinet; Eric Simon, bass-clarinet; Sal Piccardi, mandolin; John Smith, guitar; Louis Krasner, violin; Ralph Hersh, viola; Seymour Barab, cello, and Warren Galjour, baritone, deserve the warmest praise for their eloquent and impeccable workmanship.

THE *Serenade* is made up of a March; a Menuet; a set of Variations; a Sonnet by Petrarch, for baritone solo and the instrumental ensemble, sung in English at this performance; a Dance Scene; a Song (without words); and a Finale. The scoring of the work is a marvel of skill, making the most intricate contrapuntal weaving absolutely transparent. The performance left one intoxicated with the richness of the musical fabric and the novelty of the

sounds that Schönberg creates with his unique ensemble.

Utterly different from the introspective, super-subtle atmosphere of the *Serenade* is the savage *Ode to Napoleon Buonaparte*, which far transcends the fustian of Byron's wretched poem and becomes a paean of democracy. I know no other music in which scorn and righteous anger are more vividly expressed, nor any in which a more amazing transition of mood is achieved in a brief space. Suddenly, in the last stanza, the poet ceases from his reviling of Napoleon, to praise Washington as the one example of the greatness, "where neither guilty glory glows, nor despicable state." The music, also, changes abruptly from its stormy agitation to a triumphant cadence of indescribable power.

The *Ode to Napoleon Buonaparte* had its premiere in a version for string orchestra, piano, and reciter, played by the New York Philharmonic-Symphony under Artur Rodzinski, on Nov. 23, 1944. It was tremendously effective in that form, yet the original version, for string quartet, piano and reciter, is better balanced and even more vivid. The Juilliard Quartet and Edward Steuermann, pianist, performed the instrumental parts superbly, and Adolph Anderson made the most of Byron's rickety verse. The audience shouted its approval, and remained, to a man, to hear the repeat performance of the *Serenade*. It was a pity that Mr. Schönberg could not be present, to see time have another of its artistic revenges, in his honor.

—ROBERT SABIN

Leonard Bernstein Appears As Boston Guest Conductor

By CYRUS DURGIN

Boston

LEONARD BERNSTEIN returned on Nov. 25 for a fortnight as guest conductor of the Boston Symphony. His initial program, presented at Symphony Hall, on Nov. 25, 26, and 27, and at Sanders Theatre, Cambridge, on Nov. 29, included Mozart's Haffner Symphony; and Piano Concerto in B flat, K. 450; and Brahms' Second Symphony. Mr. Bernstein was his own soloist, conducting from the keyboard.

There was a superb straightforwardness, simplicity, rhythmic subtlety, and pervading clarity about each of Mr. Bernstein's performances. Everything sang; and, while the concerto might have been neater with someone else conducting, it went very well, indeed. Brahms' symphony was given a remarkably lyrical reading, one that did not try to dramatize an essentially buoyant work.

At the Boston Symphony concerts on Nov. 18 and 19, Charles Munch paid homage to the late Ginette Neveu, who was to have played Chausson's Poème and Ravel's Tzigane at these concerts. Mr. Munch stated that the Adagio from Fauré's Pelléas et Mélisande suite would be played in memory of the violinist, and asked the audience not to applaud at the end of the performance, but to stand in silence for a moment. His request was scrupulously observed.

The program was prevailingly French. It included Berlioz' Overture, The Corsair, played here for the first time since 1916; Albert Roussel's Fourth Symphony; the Boston premiere of Aaron Copland's Statements; and Ravel's Second Daphnis and Chloe Suite. Vitality without strain, the quality that distinguishes Mr. Munch's conducting, was notable in the performance of all these works. The Roussel symphony rippled and gleamed, and it was almost humorous—which may be the key to understanding this composer's music. The Berlioz overture went like a sky-rocket, and the Ravel suite was stunning and furiously orgiastic. Copland's Statements, written in 1935, is pepper - and - pickles music, which proves nothing, gets nowhere, and is anything but pleasant. The composer was present to acknowledge the applause.

THE New England Opera Theatre began its fourth season with Rossini's The Turk in Italy, presented at the Boston Opera House, on Nov. 13. The novelty of this production was the first appearance here of Adele Addison as Fiorilla. The young soprano covered herself with distinction a few weeks ago by learning the role in two days and singing it at a performance in Philadelphia. Hitherto she has sung Zaida in this opera. Miss Addison sang Fiorilla with vocal beauty and genuine charm and acted it with spirit. Eleanor Davis, replacing Miss Addison as Zaida, performed admirably. The other principals, all excellent, were Francis Barnard, as the Poet; David Lloyd, as Narciso; Arthur Schoep, as Geronio; and Marshall Heinbaugh, as the Turk. Boris Goldovsky conducted authoritatively, and, after an uncertain start, the performance went beautifully.

The admirable Paganini Quartet made its Boston debut, on Nov. 27, at Jordan Hall, as part of the Richmond Celebrity Series. The program listed Vivaldi's L'Estro Armonico, Debussy's Quartet, and Schubert's Death and the Maiden Quartet. The same afternoon, at Sanders Theatre, the Belgian ensemble, Pro Musica Antiqua, pleased a large audience with

the music from the thirteenth to the seventeenth centuries. The concert was sponsored by the Harvard University music department through a fund established by the late Fanny Mason.

Pierre Luboshutz and Genia Nemoff gave a two-piano recital in Symphony Hall on Nov. 20, playing with exemplary timing, richness of style, and grace of expression. The program included a Bach chorale prelude, Mozart's D major Sonata, Rieti's Suite Champêtre, Milhaud's Scaramouche, and an early Chopin rondo, arranged by Mr. Luboshutz.

THE Cambridge Collegium Musicum drew capacity audiences to each of its three concerts of music by Bach at Sanders Theatre. The second and third concerts, on Nov. 18 and 21, presented a sonata in G major, for flute; a toccata in D minor, for harpsichord; a sonata in A major, for harpsichord and violin, with harpsichord and cello continuo; the Concerto in C major, for two harpsichords and strings; the Concerto in F minor, for harpsichord; and three cantatas—the Coffee Cantata, Selig ist der Mann, and Amore Traditore. Participating artists were Erwin Bodky and Melville Smith, harpsichordists; Wolfe Wolfensohn and Klaus Liepmann, violinists; Eugene Lehner, violist; Iwan d'Archambeau, cellist; James Papoutsakis, flutist; Helen Boatwright, soprano; Sumner Crockett, tenor; and Paul Matthen, bass-baritone.

The new organ at Symphony Hall was shown off at a concert for the benefit of Albert Schweitzer's hospital in Africa, on Nov. 14. E. Power Biggs, official organist of the Boston Symphony, and members of that orchestra were directed by Mr. Munch in three organ concertos, including one in C major by Haydn (an American premiere) one by Hindemith, and one by Poulenc. Mr. Biggs also played a group of Bach works for organ alone. The concert gained \$4,500 for the hospital.

Eleanor Steber opened the twenty-second season of the Boston Morning Musicales, for the benefit of the Boston School of Occupational Therapy, in the Hotel Statler ballroom, on Nov. 16. The soprano was accompanied by James Quillian in songs by Handel, Debussy, Fauré, and Hahn, and arias from Don Giovanni and La Forza del Destino.

Additional recitals and concerts have been given by Vladimir Horowitz, Symphony Hall, Nov. 13; the Budapest Quartet, playing under the auspices of the Harvard Pierian Solidarity of 1808, Sanders Theatre, Nov. 13; Camille Girouard, baritone, Jordan Hall, Nov. 14; Howard Goding, pianist, a member of the New England Conservatory faculty, Jordan Hall, Nov. 15; Iwan d'Archambeau, playing all six of Bach's sonatas for unaccompanied cello, Sanders Theatre, Nov. 15 and 23; the student orchestra of the New England Conservatory, Malcolm H. Holmes, conductor, Jordan Hall, Nov. 17; Rose Suzanne der Derian, soprano, Jordan Hall, Nov. 13; the Harvard-Radcliffe Orchestra, Malcolm H. Holmes, conductor, Sanders Theatre, Nov. 22; and George Papavassiliou, violinist, Jordan Hall, Nov. 20.

Cole Premiere Given As Scranton Season Begins

SCRANTON, PENNA.—The Scranton Philharmonic opened its twelfth season on Oct. 31, with Frieder Weissmann conducting. The program included the first performance of Ulric Cole's Nevada, a "mood picture" for orchestra, in which Miss Cole has attempted "to indicate tonally the sense of space and distance, shimmer-



Vladimir Golschmann

ing desert mirages, and the color, vigor and verve that go into life in Nevada." In addition, the orchestra played Beethoven's Overture, Consecration of the House; Albéniz' Fête-Dieu à Seville; and César Franck's Symphony. Norman Scott, bass, was soloist in arias from three operas—Tchaikovsky's Eugen Onegin, Boito's Mefistofele, and Thomas' Le Caid.

Rosenthal Opens Season in Seattle

SEATTLE—The Seattle Symphony opened its first season under its new conductor, Manuel Rosenthal, on Nov. 14, in Meany Hall. The program included Bach's Suite No. 3, in D major; Haydn's Cello Concerto, with Joseph Schuster as soloist; Strauss' Till Eulenspiegel; and Ravel's transcription of Moussorgsky's Pictures at an Exhibition.

On Nov. 28 Eugene Linden conducted the orchestra in the Overture to Mozart's La Clemenza di Tito; Mozart's Symphony in B flat, K. 182; Copland's Appalachian Spring; Tchaikovsky's Romeo and Juliet; and Mozart's Piano Concerto in D minor, K. 466, with Lili Kraus as soloist.

Eight Monday-night subscription concerts and five mid-week concerts are on the orchestra's schedule, with Mr. Rosenthal conducting eight and Mr. Linden five. Stanley Chapple, head of the University of Washington music school, will conduct the orchestra's children's concerts.

Cecilia Schultz presented the Ballet Russe de Monte Carlo in five performances at the Metropolitan Theatre, from Nov. 9 to 12, and opened her Greater Artist Series in the Civic Auditorium, on Oct. 25, with a recital by Ferruccio Tagliavini, tenor. The Associated Women Students of the university brought Kirsten Flagstad, soprano, to Meany Hall, on Oct. 24; and the Ladies Musical Club Series presented Licia Albanese, soprano, as its first artist. Burl Ives, who inaugurated the Folk Song Series, and Iva Kittell, who opened the new dance series, were sponsored by the university.

—SUZANNE MARTIN

Van Damme Presents New Ballet in Charleston

CHARLESTON, W. VA.—An American in Paris, a new ballet by André Van Damme, former leading dancer of the Brussels Opera, was given its premiere in the Municipal Auditorium on Oct. 7, in a program of ballet and piano music presented jointly by Mr. Van Damme and John and José Hiersoux, duo-pianists. The ballet is based on George Gershwin's score. Audrey Keane, of the Metropolitan Opera ballet; Julianne Kemp; Marne Thomas; and Staige Davis assisted Mr. Van Damme in the program, which also included Swan Lake, Spectre de la Rose, and Miss Keane's Gypsy Dance.

BAYNARD F. ENNIS

Golschmann Leads St. Louis Symphony Concerts

ST. LOUIS.—Vladimir Golschmann's program for the pair of St. Louis Symphony concerts on Nov. 4 and 5 was appealing in every respect. Claude Levy's orchestration of Vitali's Chaconne received a distinctive performance. Virgil Thomson's Louisiana Story Suite was played here for the first time, and the program closed with Respighi's The Fountains of Rome. The soloist was Leon Fleisher, who played the Brahms D minor Piano Concerto with precision and power.

The combination of Artur Schnabel, Mr. Golschmann, and an attractive program brought capacity audiences on Nov. 12 and 13. Mr. Rubinstein played the Mozart A major Concerto with great delicacy, and was beautifully accompanied by Mr. Golschmann. Mr. Rubinstein's contribution was Falla's Nights in the Gardens of Spain, in which the performances of the orchestra and the soloist were admirably co-ordinated. Other works on the program were Couperin's Overture and Allegro (orchestrated by Milhaud), Debussy's Prelude to The Afternoon of a Faun, and the dances from Falla's The Three Cornered Hat.

On Nov. 18 and 19 Tossy Spivakovsky appeared with the orchestra for the first time, playing the Bartók Violin Concerto with facility. Schumann's Overture to Manfred opened the program, and Rachmaninoff's Second Symphony closed it.

A special orchestral concert, sponsored by the Fontbonne College Alumnae Association, attracted a large audience on the afternoon of Nov. 6. Giuseppe de Stefano, tenor, was soloist in arias from La Bohème, Tosca, Faust, and Don Giovanni. Mr. Golschmann and the orchestra gave a rhythmically strong performance of Tchaikovsky's Fifth Symphony, and also played works by Weber, Gould, and Dvorak.

Ebe Stignani, contralto, opened the Civic Music League season at Kiel Opera House on Nov. 1. Arias by Mozart and Debussy and songs by Mozart, Respighi, and old Italian composers made up the program. Paul Ulanowsky accompanied.

The first concert of the ninetieth season of the St. Louis Philharmonic took place on Nov. 17. Fine tonal balance was sustained throughout the evening by Gerhard Schroth's careful direction. The program included a Frescobaldi Toccata, Beethoven's First Symphony, and three dances from Kachaturian's Gayane. Evelyn Mitchell, pianist, a member of the faculty of the St. Louis Institute of Music, gave a discerning performance of Liszt's E flat Concerto. Miss Mitchell also appeared as the first recitalist of the Artists Presentation Committee, at the Wednesday Club Auditorium on Oct. 23.

Carol Brice, contralto, gave a recital on Nov. 10, at Kiel Opera House. Nan Merriman, mezzo-soprano, with Ralph Linsley as accompanist, appeared in recital on Nov. 7, at the Hanley Junior High School, in the first program of the University City Community Concerts series. The Columbia Trio opened the Webster Groves Community Concerts series at Nerinx Hall on Oct. 30. The Ancient String Instruments Ensemble, organized and directed by Frank Harrison, head of the music department of Washington University, gave a delightful initial program at Graham Memorial Chapel on Nov. 10. Additional concerts are planned for later in the season. Fernando Germani, organist of the Vatican, was heard in a recital on Nov. 9, at the Second Baptist Church.

HERBERT W. COST

METROPOLITAN OPERA

(Continued from page 3)

storia!" pleading for reconciliation; and in the death scene at the end, Mr. Warren sang and acted very movingly. Such details as the beautiful pianissimo phrase, on the word, "figlia," an F held for two measures and then dropping an octave, in Act I, Scene 1, as Simon gazes after Maria as she disappears into the castle, were exquisitely treated. Mr. Warren's voice did not have the full measure of its usual splendor at this performance, but the very fact that he was so careful added to the nuance of his singing.

NOW that Astrid Varnay has sung her first Italian role at the Metropolitan so sumptuously, we can have high hopes of hearing the dramatic Verdi parts in the grand manner again, as they used to be done. Miss Varnay is one of the most intelligent actresses in the company, and she made the most of her opportunities. Commentators have complained that Maria, Gabriele, and the other characters in the opera are only stock figures, which pale beside Simon. Not so, when artists like Miss Varnay interpret them. Her Maria was a lovable and vital person in the action from her first appearance in the garden of the Grimaldi palace. She made the scene of recognition with her father excitingly realistic, and she solved brilliantly the difficult problem of Maria's sudden appearances to save her father in Act I, Scene 2, and Act II.

In her first aria, Come in quest' ora bruna, Miss Varnay was nervous, producing some strident and unsteady top tones. But as the act progressed she sang with superb assurance and range of color. She could produce a ringing, heroic phrase one moment and spin a lovely pianissimo the next, in a way that reminded one of Rosa Ponselle. Only an artist of the first rank could have achieved so beautifully that terrifying phrase at the end of the gigantic ensemble in Act I, Scene 2, when everything pauses and Maria trills on a pianissimo F sharp, with a downward leap of an octave. Miss Varnay is superbly fitted for Italian dramatic-soprano roles. Let us hope that the Metropolitan management will not neglect its opportunities.

Richard Tucker's Gabriele Adorno is far and away the best thing he has done at the Metropolitan. It is an extremely difficult role both vocally and dramatically, designed for a heroic tenor and actor. As to the dramatic demands, one can point out that Mr. Tucker displayed great intelligence in what he did not attempt to do. He concentrated on the musical elements of the role, and he sang with stirring power, style and technical virtuosity. Any well-equipped tenor could get through the big solo arias of the opera creditably, if not with the brio that Mr. Tucker in-

fused into them. But only a highly skilled singer could achieve the intensity and sense of co-ordination Mr. Tucker revealed in the duets and ensembles. In the exciting phrases sung with Maria in the reconciliation scene of Act I and in the ensemble just before the close of the opera, his voice had a new freedom and brilliance. If the passion of his singing was not always spontaneous, it was natural in style.

IT was good to welcome back the distinguished Hungarian bass, Mihaly Szekely, absent last season from the Metropolitan. Mr. Szekely has one of the finest bass voices of the day, and he is a musician of the first rank. His Fiesco did not reveal the dramatic finish of his King Marke, or his Landgraf in Tannhäuser, but it was superbly sung. Like all of the others, he was ill at ease in the prologue, as his performance of the aria, Il lacerato spirito, revealed. In the later ensembles, and especially in the scene with Simon at the end of the opera, Mr. Szekely came into his own.

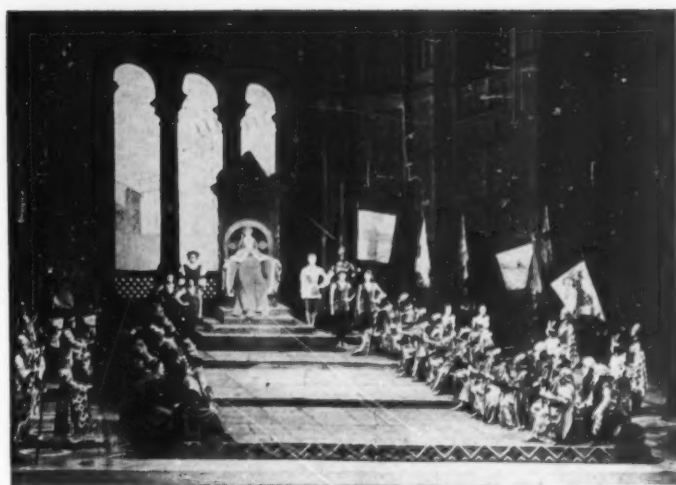
Giuseppe Valdengo's Paolo was, naturally, the most Italianate characterization of the performance. He sang with an élan, a passionate vigor, and an instinctive sense of climax that seemed inborn rather than acquired. Especially gripping was his treatment of the brief scene with Fiesco in the last act, before Paolo is led off to be executed. He had the dignity of a man who is staring death in the face. Mr. Valdengo sang the great scene of the course in Act I, Scene 2, well, but he overacted it. Here as elsewhere, Désiré Defrère's stage direction was trite and unimaginative. Lorenzo Alvary's Pietro was excellent.

To Fritz Stiedry must be attributed the major credit for the nobility of the performance. Always with his singers and considerate of their needs, he nevertheless kept the music moving. One rarely encounters such scrupulous observance of Verdi's dynamic markings. Far more important, however, was the psychological penetration with which he interpreted the score. In the fascinating duets, trios, and larger ensembles in which the opera abounds, Mr. Stiedry took pains that each character should be clearly differentiated in the web of voices and orchestra. One might have wished for fierier energy in a few passages, but the outburst of the populace in Act I, Scene 2, was thrillingly intense, and the tempos were always wisely chosen. Most moving of all was the final scene, in which he gave Verdi's music its rightful breadth and poignance. The hush that fell over the audience was a high tribute to the artistry of conductor and performers in this exacting finale, which represents the very antithesis of operatic blood and thunder.

Tosca, Nov. 26

Elisabetta Barbato, the young Italian soprano who appeared for the first time in the United States with the San Francisco Opera in September, made her Metropolitan debut as Floria Tosca in the final performance of the first week. Alexander Sved returned to the company after a season's absence, to sing the role of Scarpia, and Jussi Bjoerling was the Mario Cavaradossi. The Puccini opera had been missing from the repertory since the 1947-48 season, when both Elen Dosa and Pia Tassinari sang the title part.

Miss Barbato's gifts proved to be still in a somewhat unpolished state, but they are real gifts. Her voice, of middling size, possesses, at its best, the sumptuousness of texture and the passionate vibrancy that make the melodic lines of an Italian opera worth listening to. She encompassed the high Cs of the score with perfect



Louis Melançon

Simon Boccanegra, enthroned in the Council Chamber of Venice, from Act I of Verdi's opera, as revived at the Metropolitan, with Leonard Warren as Simon

case, although the tone production she used at the top of her range was noticeably different from that of the middle part of her voice, and tended to shrink the volume of the climactic notes, at the same time that it increased their concentration and cutting edge. She was, unfortunately, hardly an accomplished vocalist. Her tones sounded well only when she sang energetically; the few pianissimos she attempted did not come off, and she found it difficult to achieve variety of color, intensity, or rate of vibrato. In the few instants of Tosca's music that give opportunity for judgment, she appeared to lack the mobility that comes from an adequate schooling in coloratura singing. As an actress, she was drab and mechanical, and failed to project the conflict of the second act.

Yet despite these undeniably great shortcomings, Miss Barbato seemed to me to be a diamond in the rough. Granted that she was allowed to appear at the Metropolitan before she was ready to fulfill its demands, she is nevertheless possessed of a voice so warmly interesting and a personality so unspoiled (if completely unrealized) that it is up to the Metropolitan management and audience to stand by patiently while she learns the many things, artistically and technically, she needs to know.

Mr. Sved's Scarpia remained the dominating, ruthless figure it has always been, but he was seriously out of voice. Mr. Bjoerling sang the tenor music beautifully, with both taste and power, but was frequently hampered by the rigidity of Giuseppe Antonicelli's dry accompaniment. One mystery persists about Mr. Antonicelli: Why has he conducted Un Ballo in Maschera and Manon Lescaut so sympathetically, yet reduced most of the rest of his Italian repertory to thoughtless routine?

Gerhard Pechner, as the Sacristan, and Alessio de Paolis, as Spoletta, offered exemplary bits of caricature. The others in the cast were Hugh Thompson, as Angelotti; George Cehanovsky, as Sciarone; Denis Harbour, making his Metropolitan debut (his reward for winning the Auditions of the Air) as the Jailor; and Thelma Altman as the offstage Shepherd. Dino Yannopoulos was credited with the stage direction. —C. S.

Sansone et Dalila, Nov. 30

The season's second performance of Saint-Saëns' opera, given by the cast and conductor that had participated in the revival of the work on Nov. 26, was no less dispiriting than the first. The cast again included Risé Stevens, Ramon Vinay, Robert Merrill, Dezso Ernster (who made the sole distinguished contribution to the evening), Osie Hawkins, Emery Darcy, Leslie Chabay, and Clifford Harvuot. Emil Cooper conducted.

In the Bacchanale, the ballet appealed more to the risibilities than to the taste of the audience. The solo dancers were Marina Svetlova and Leona Varkas. —C. S.

Tristan und Isolde, Dec. 1

"Completely good performances are bound to drive people crazy," wrote Wagner to Mathilde Wesendonck, while he was working on the last act of Tristan. There was no flight of lunatics from the Metropolitan at the season's first Wagnerian night, so it is only logical to infer that the representation was something less than "completely good" by the composer's standards. Nevertheless, the large audience heard the work with a familiar and excellent cast, and also met a gifted conductor as yet unexperienced in this part of the world. The debut of a conductor in Tristan und Isolde is generally news; certainly it was this time.

The new arrival was Jonel Perlea, a Roumanian. He has conducted in Hamburg, in Leipzig, at the Royal Opera in Bucharest. He became director-general of the Bucharest Opera shortly after turning thirty; and since the war he has been living and working in Milan, where there are fine Wagnerian traditions, particularly as concerns the singing quality of Wagner's orchestra. One could believe Mr. Perlea had pondered this ideal after hearing his treatment of the lyrical texture of the second act.

Of course, one opera, even one Tristan und Isolde, does not necessarily put the final seal on a conductor. This listener, for one, is eager to estimate Mr. Perlea in other works. But it was a capital beginning. The first fifteen bars of the Introduction made a number of points clear. The newcomer had a real sense of the Wagnerian line and knew how to fill the Wagnerian pauses with deep signifi-

(Continued on page 36)



Louis Melançon

Astrid Varnay, who sang her first Italian role at the Metropolitan



Jonel Perlea, who made his debut here conducting Tristan und Isolde

ORCHESTRA CONCERTS

Carpenter's Carmel Concerto Given Premiere by Stokowski

New York Philharmonic-Symphony. Leopold Stokowski, conductor. Wanda Landowska, harpsichordist. Carnegie Hall, Nov. 20, 2:45:

Sarabande, from Partita No. 1, D major, for solo violin.....Bach (Transcribed by Leopold Stokowski)
Sinfonia, from Cantata No. 21, Ich hatte viel Bekümmernis.....Bach Bourrée, from English Suite No. 2, A minor, for clavier.....Bach (Transcribed by Leopold Stokowski)
Symphony, D major, K. 385 (Haffner).....Mozart
Concerto, B flat major, Op. 4, No. 6.....Handel
Concert Champêtre.....Poulenc
Carmel Concerto.....Carpenter (First performance)

The Carmel Concerto, the latest orchestra work of John Alden Carpenter, is a loosely constructed one-movement work, about twelve minutes in duration, employing a conventionally syncopated main theme and a variety of subsidiary materials that are said to be tinged with Oriental and Spanish-American color, although this latter aspect was not conspicuous upon first hearing. The piece is urbane, forthright, and friendly in spirit, but its episodic construction and its tendency to overwork the rather thin subject-matter of the principal theme contribute to a generally labored effect. It is not one of the composer's most successful works.

Mr. Stokowski opened the program with three Bach pieces, two of which were gaudily painted by the conductor's own unrestrained orchestral hand, and interpreted with bathos. The Sinfonia from the cantata, Ich hatte viel Bekümmernis,

sounded fine-grained by comparison, though Mr. Stokowski used a body of strings that seriously overbalanced the important solo oboe. One of the abiding paradoxes of Mr. Stokowski's temperament is his readiness to do violence to Bach's music, when he obviously loves it so much and wishes to perform it *in extenso*.

The Haffner Symphony emerged in a fashion that was ill-conceived and second-class in execution. Miss Landowska's contributions, however, compensated for all the deficiencies of the rest of the concert.

C. S.

Dean Dixon Conducts Young People's Program

The second program in the elementary series of young people's concerts was given by the New York Philharmonic-Symphony in Carnegie Hall on Nov. 19, at eleven, under the direction of Dean Dixon. Although Mr. Dixon has conducted at Lewisohn Stadium, this was his first appearance with the orchestra in Carnegie Hall. He handled his present assignment with assurance, making his comments clearly, concisely, and ingratiatingly, and conducting with skill and musicianship.

The program opened with the first performance of Dante Fiorillo's *Furia*, a very short, fast, largely percussive piece, with a relentlessly steady rhythm and almost no harmonic or melodic material. The rest of the program included the second movement from Prokofiev's Fifth Symphony; a Chinese folk song, sung by Nancy Chase and later by the audience; the third movement from Haydn's Symphony No. 92; and

George Kleinsinger's *Celeste*, Story of a Melody, with Paul Tripp as narrator. Five musical terms—crescendo, decrescendo, legato, staccato, and trill—were illustrated in performances of the song, America. —R. E.

Stokowski Offers Three Novelties

New York Philharmonic-Symphony, Leopold Stokowski, conductor. Jacques Abram, pianist. Carnegie Hall, Nov. 24:

Organum.....Carl Ruggles (First time)
Symphony No. 6, E flat minor, Op. 111.....Serge Prokofiev (First time in the United States)
Piano Concerto No. 1, D major.....Benjamin Britten (First time in New York)
Overture-Fantasy, Romeo and Juliet.....Tchaikovsky

Except for the sop that Mr. Stokowski threw to Cerberus (who had probably long since gone home) at the end, this entire program consisted of new and highly interesting music. Carl Ruggles, like Charles Ives, has always composed as he felt—or better said, as he thought—with complete disregard for box office, public, or material rewards. It was good to hear an intellectually bracing work like his *Organum*, and to observe the enthusiastic reaction of the audience. Mr. Ruggles was present, and he was recalled several times to acknowledge the applause. *Organum* is only seventy-eight measures long, but it seemed much longer, because of its compact structure and intensive development. The contrapuntal surety of the music was obvious. At first hearing, however, it sounded overly self-conscious and intellectual, and had the effect of a highly ingenious jig-saw puzzle. Repeated acquaintance might make it more communi-



Ben Greenhaus

Benjamin Britten and Jacques Abram go over the score of Britten's Piano Concerto No. 1, before its premiere

cative, like Mr. Ruggles' *Portals*, and *Men and Angels*.

How ironic it is that the Central Committee of the Communist Party should have implied that Prokofiev's new Sixth Symphony is an example of "the formalist distortions, the anti-democratic tendencies in music, alien to the Soviet taste." For this symphony is the most personal, the most accessible and emotionally revealing work of Prokofiev that has yet been played in this country. To accuse it of being "a negation of the basic principles of classical music; a sermon for atonality, dissonance, and disharmony" would betray grotesque ignorance. On the contrary, Prokofiev's Sixth Symphony, like Tchaikovsky's Sixth, is almost embarrassingly obvious and direct. The first two movements are (Continued on page 10)

RECITALS

New Friends of Music, Town Hall, Nov. 20, 5:30

A performance of exceptional balance, elevation and technical finish by Leonard Rose and Mieczyslaw Horszowski of Brahms' Sonata for Cello and Piano in E minor was the most rewarding feature of this session of the New Friends of Music. It was a case where the only sensationalism of the interpretation was its sheer perfection. This pair of artists constitutes a sonata team that has few rivals. They were joined in the last part of the concert by the violinist, Felix Galimir, in an agreeable interpretation of Mozart's C major Piano Trio, K. 548.

Earlier there had been a set of relatively unfamiliar Brahms songs, sung by the personable contralto, Alice Howland. Miss Howland has shown herself a capable Brahms interpreter on other occasions. This time her best results were achieved in the two songs, *Gestillte Sehnsucht* and *Geistliches Wiegenlied*, with viola and piano accompaniment supplied by Frank Brieff and Konrad Wolff respectively. Brahms' six Slavonic Songs, of which the best are *Vorschneller Schwur* and *Das Mädchen*, did not match the two previous viola songs in point of stylistic interest or emotional expression. H. F. P.

Jeanne Mitchell, Violinist Carnegie Hall, Nov. 20, 5:30

At her recital last season, Miss Mitchell established herself as one of the leading young violinists. On this occasion she fully reaffirmed her position. Perhaps it is too much to expect transcendent playing from a girl still in her early twenties; but Miss Mitchell displayed an effortless technique, an impeccable sense of style, and a ductile tone, and played beautifully at all times, whether the music



Alice Howland Jeanne Mitchell

was Mozart's Concerto in A major, K. 219; Bach's unaccompanied Sonata No. 4; Glazounoff's Concerto in A minor; or shorter items by Milhaud, Debussy, and Sarasate.

The enormity of the demands such a list makes on all the attributes of a violinist's art are self-evident, but Miss Mitchell met them seemingly without trying. Her feeling for the shape of a work was so genuine that it could have been just a bit more sharply defined; her molding of phrase was so subtle that the ultimate nuance should have been present; her command of color was so excellent that even more delicate hues might have been expected. These remarks are not at all meant to detract from her accomplishment, for on the basis of her present achievement, Miss Mitchell should become a very successful violinist. A. B.

NAACC Concert Times Hall, Nov. 20

This was the first concert of the seventeenth season of the National Association for American Composers and Conductors. Robert Russell Bennett welcomed the large audience, and spoke on the aims of the organization. The program was made up of contemporary music, and included one first performance—Dolf Swing's *Episode*, played by Mildred Hunt Wummer, flutist, with Sigrid Ecklof Swing at the piano. Mrs. Wummer was also

heard, with Albert Marsh, oboist, in *Ulysses Kay's Duo*. The Guilet Quartet played Lukas Foss' String Quartet in G; and Harold Morris' Piano Quintet, with the composer as pianist. Georgiana Bannister, soprano, sang a group of songs by Diamond, Thomson, Duke, Nordoff, and Bergsma, with Eugenia Earle as her accompanist. Two piano pieces—William B. Goldberg's *Prelude and Toccata*, played by Louis Hamvas; and Robert Kurka's *Sonatina*, played by Claude Frank—completed the program. A. B.

Ebe Stignani, Mezzo-Soprano Carnegie Hall, Nov. 20

In her second Carnegie Hall recital, Ebe Stignani's singing was as distinguished as when she made her first New York appearance there last December. Since they are still denied the opportunity of hearing her in opera, the lovers of fine singing who thronged to hear her had to satisfy their enthusiasm by tumultuous demonstrations of approval. At the end, there were repeated waves of applause, shouts, whistles, and specific calls for enough operatic encores to have filled the evening over again. Not until the house lights had come up, and the Italian mezzo-soprano, gracious as always, had appeared for a final bow swathed in a yards-long white fur stole could the audience be persuaded to depart.

The possessor of one of the indisputably great voices of our time, Miss Stignani again demonstrated that she also has the authority, complete security, and serenity of presence to deliver a recital in the grand manner, without any hint of recourse to extra-musical devices of projection. There was simplicity and musical integrity in everything she did, and she sang with an immediacy of communication that can only be achieved by a singer whose technique is comprehensive and positively controlled.

With a complete range of vocal colors at her command, she sang with an unflinching sense of line and of dra-



Ebe Stignani Franz Rupp

matic accent. Sarti's *Lungi dal caro bene*, with which she began her program, was projected as a lofty and beautifully conceived arch of sound, as were Handel's *Verdi prati* and *Cangio d'aspetto*, in which the singer's realization of the dramatic values was as aristocratic as it was complete. In the succeeding group of airs by Piccinni, Pergolesi, and Durante, perhaps her finest achievement was the controlled vitality she brought to Durante's *Danza! Danza! fanciulla gentile*.

Miss Stignani was at her very best in the nineteenth-century operatic arias that she sang, mostly as encores, although she phrased *Non mi dir*, from Mozart's *Don Giovanni*, with magnificent control, and brought to it a vocal weight and range of textures that compensated for a certain lack of flexibility in the coloratura passages, which, however, were cleanly sung. In *Stride la vampa*, from *Il Trovatore*, which she sang with great sweep and urgency, the perfection of her vocalism no less than the intensity of her projection left the audience cheering. Two things about her singing in this aria (and in *O don fatale*, from *Don Carlos*, also sung as an encore) were especially notable—her ability to vocalize with complete ease across the break between her middle register and her chest register (which she used (Continued on page 12))

MEPHISTO'S MUSINGS

Indian Archive

At 82, Frances Densmore of Red Wing, Minn., is embarking on a project that, when it is finished, will place on the market ten volumes of authentic American Indian songs, issued under the auspices of the Library of Congress. Her first album, three discs of Chippewa music performed by tribal musicians, will make its appearance any day now. For more than forty years, Miss Densmore has devoted herself to the study and recording of the music of the Indians, with the co-operation of the Smithsonian Institution, and with the aid of occasional financial grants from it. Her interest in Indian music and lore was first awakened in 1890, when she was at Radcliffe studying composition with John Knowles Paine. In Boston, she met Alice Fletcher, one of the first students of aboriginal American music. This contact awakened an enthusiasm that never left her. In 1907, she succeeded in getting a Chippewa named Big Bear to record some songs by means of the old fashioned horn-shaped recording device. In the years since then she has amassed a collection of more than three thousand Indian songs and dances, some three hundred of which will be included in the ten-volume Library of Congress series.

"In all her work," wrote Jay Edgerton in the *Minneapolis Tribune*, "the Red Wing woman has preserved the detachment and objectivity of a scientist and a serious artist. Her job, she considers, has been a factual one—that of preserving what otherwise might have been lost. She refuses to sentimentalize or get romantic over Indians." Miss Densmore's Indian name, conferred on her by an old Sioux chief, is Ptsesanonpawin, or White Buffalo Woman.

Four Score and Five

Alexandre Gretchaninoff, the eminent Russian composer, celebrated his 85th birthday by attending a party given in his honor by his compatriot, the soprano Maria Kurenko. The list of guests reads like a non-Soviet Who's Who of Russian-born musicians, poets, painters, and sculptors. Among the composers who gathered to honor their venerable colleague were Nicolai Berezowsky, Nicolas Lopatnikoff, and Arthur Lourié. Mstislav Doboujinsky,

designer of the productions of *The Love for Three Oranges*, at the City Center, and Khovanschina, at the Metropolitan, was also present; and so were Savely Sorine Chaliapin, son of the great Feodor Chaliapin; Peter Tretyakov, Mme. Kurenko's husband; and Vadim Gontzoff, her son. The high point of the evening came when Vsevolod Pastuckoff played four dances for piano, composed for the occasion by Mr. Gretchaninoff, and Mme. Kurenko sang a new group of his *Fairy Tales*, which the composer heard in performance for the first time.

Musician's Bible

A copy of *MUSICAL AMERICA* in Osterhout Free Library, in Wilkes-Barre, Penna., was subpoenaed to appear in court as a witness, according to an item in the *Wilkes-Barre Record* sent us by Emmanuel Horowitz. The summons required that the copy of the magazine "set aside all manner of business and . . . appear in your own proper person . . . to testify all and singular those things which you shall know in a certain matter pending in our said Courts." The penalty for non-appearance was one hundred pounds. "Apparently," Mr. Horowitz explains, "the issue was introduced as evidence in a case charging fraud against a man named Moore for allegedly having sold tickets to a musical event last spring which never came off. Moore was acquitted by a jury in fifteen minutes. The District Attorney's office told me that Moore claimed he had an advertisement in the 1948 Special Issue, and that a California booking agent contacted him as a result. Moore called *MUSICAL AMERICA* 'the musician's Bible.'"

Graphic Description

An advance notice of Suzy Morris' recent appearance with the Minneapolis Symphony identified the soprano as "a young American artist who leaped to fame overnight last year as Tosca with the New York City Opera Company." The pictorial style of the copy-writer suggests many other possibilities. Lawrence Tibbett might be said to have cursed his way to fame as Ford in *Falstaff*. Licia Albanese coughed her way to fame as Violetta and Mimì. Marjorie Lawrence, on one unforgettable occasion, rode to fame in the *Immolation Scene* of *Götterdämmerung*. Countless Micaëlas have trembled their way to fame, and countless Cio-Cio-Sans have minced theirs.

Chest of Viols

The University of Illinois now has a set of five viols, the ancient stringed instruments required for the authentic performance of Elizabethan music. The instruments are modern ones, made by hand according to ancient specifications by Thomas Smith, of Lakewood, Ohio. There are two treble viols, two tenor viols, and a bass. The treble, the smallest of the three sizes, is about as big as a modern viola. The bass viol is a little smaller than a modern cello, and the tenor is an in-between size. Unlike the violin and the viola, all the viols, including the treble, are

played like a cello, with the instrument held between the knees of the player. The viols have six strings instead of four, and the fingerboard is fretted, like that of a mandolin or a guitar, to aid the player in finding the pitch of each tone. The texture of their sound is less brilliant and more reedy than that of modern stringed instruments; the tone color sounds slightly like that of an old-fashioned parlor reed organ or harmonium. University of Illinois students are learning to play the viols, under the guidance of George Hunter of the university music faculty. Anyone who plays a modern stringed instrument can play a viol readily, says Mr. Hunter, by forgetting nearly everything he has previously learned.

Jeunesses Musicales

Rudolf Firkusny has returned from his European tour full of enthusiasm for the enterprise of the Belgian group known as *Jeunesses Musicales de Belgique*, a non-profit organization founded in 1940, under the joint auspices of the Brussels Conservatory and the Brussels Philharmonic, for the purpose of presenting symphonic and chamber music to students and

Philharmonic, the plan operates on a subscription basis. Each year approximately six programs are played for each of five subscription audiences. Series tickets, for those between the ages of 12 and 25, cost only \$1.50 for six concerts. "Jeunesses Musicales is run democratically," Mr. Firkusny reports. "Members elect class delegates, who in turn elect school delegates, who in their turn work with the administrative council of the Brussels Philharmonic through chief delegates. Today there are Jeunesses Musicales organizations in all the main Belgian Cities, as well as in Holland, Switzerland, and France. The aim is a United World Junior Music movement in the cause of art and freedom."

Arkansas Duck Farm

After a recent recital in the Arkansas town, Alice Howland, mezzo-soprano, went wearily to bed, hoping for a sound night's sleep in preparation for the next day's travelling and the next night's public appearance. She was kept awake by the quacking of hundreds of ducks. Looking out the window in the direction of the noisy fowl, she noticed that floodlights were focussed upon them. "What an odd idea to feed the creatures in the middle of the night," she mused, and went back to bed, where she spent an all but sleepless night.

In the morning, she registered a firm complaint at the desk of the hotel.

"The next time I come here," she said, "for heaven's sake don't give me a room on the side facing that duck farm."

The clerk exploded with laughter.

"Duck farm!" he repeated. "That was a flight of wild geese, blinded by the lights of the highway bridge. The whole town was kept awake all night by their racket."

For Your Table

You can now obtain Helen Traubel service plates for your dining-room table. Made of white and sapphire blue china "in the Sevres tradition," the plates are decorated with hand-painted portraits of the Metropolitan Opera soprano in Wagnerian roles.

Metropolitan Box Score

Key:

W—A winning performance
T—A tie, with good and bad features
L—A losing performance

Score from Nov. 21 to Dec. 10:

| | |
|-----------------------------|---|
| Der Rosenkavalier, Nov. 21 | T |
| Manon Lescaut, Nov. 23 | T |
| Samson et Dalila, Nov. 26 | L |
| Tosca, Nov. 26 | T |
| Simon Boccanegra, Nov. 28 | W |
| Samson et Dalila, Nov. 30 | L |
| Tristan und Isolde, Dec. 1 | W |
| Lucia di Lammermoor, Dec. 2 | T |
| Der Rosenkavalier, Dec. 3 | T |
| Madama Butterfly, Dec. 3 | T |
| Rigoletto, Dec. 4 | W |
| Tosca, Dec. 5 | T |
| La Bohème, Dec. 7 | T |
| Carmen, Dec. 8 | T |
| Simon Boccanegra, Dec. 9 | W |
| Manon Lescaut, Dec. 10 | W |
| Samson et Dalila, Dec. 10 | L |

Summary of the first three weeks:

Win—5; Tie—9; Lose—3.

Mephisto

ORCHESTRAS

(Continued from page 8)

tragic in mood, but not in the least abstruse, and the finale is a rollicking dance, except for a section that reminds the listener of the ominous character of the first movement.

Prokofiev composed the work in 1945-46, and it had its first performance in Moscow on Oct. 10, 1947. Only four months later, as the Philharmonic-Symphony program note pointed out, the "purge" by the Central Committee was begun. Since then, the symphony has apparently not been played in Russia. No specific official comment was made upon this particular work, but Prokofiev was one of the seven Soviet composers denounced in the resolution of the committee.

Perhaps because the work is a kind of autobiographical confession, it is loose in structure and repetitious. The gorgeous effects of scoring seem to tempt the composer to excess. Nevertheless, there is no resisting the passion, sincerity, and drive of large sections of the work. It should prove popular with audiences that do not have to keep a weather eye cocked at Central Committees.

Benjamin Britten's Piano Concerto No. 1, in its revised form, is one of the handsomest show-pieces for piano that has appeared in many seasons, and Jacques Abram played it to perfection. The work abounds in tricky, yet always effective, passages, which Mr. Abrams tossed off with diabolic glee. In the lyric sections, of Mozartean transparency of texture, his playing was also eloquent. His affection for the work was reflected in the enthusiasm of his interpretation, and it is small wonder that the audience received both the music and the performance with shouts of enthusiasm.

Mr. Britten wrote the concerto in 1938, and was soloist in its United States premiere in Chicago, on Jan. 15, 1940, with the Illinois Symphony, under Albert Goldberg. In 1945, he revised the work, replacing the original third movement, a Recitative and Aria, with the present Impromptu, a set of six variations leading without pause into the finale. The work as it stands consists of four movements, called Toccata, Waltz, Impromptu, and March. In substance and style it is highly eclectic, but it is witty, well contrasted, and extremely grateful to the performer. Like Prokofiev's Third Piano Concerto in C major, it combines tart modern harmony and rhythm with the brilliant display and beguiling tunefulness of the popular nineteenth-century concertos and those of Rachmaninoff.

Jacques Abram Soloist Under Leopold Stokowski

New York Philharmonic-Symphony. Leopold Stokowski, conductor. Jacques Abram, pianist. Carnegie Hall, Nov. 27, 2:45:

Eine Kleine Nachtmusik Mozart
Symphony No. 8, B minor (Unfinished) Schubert
Piano Concerto No. 1, D major Britten
Polovtsian Dances, from Prince Igor Borodin

Mr. Stokowski's interpretation of Eine Kleine Nachtmusik came considerably closer to the Mozartean spirit than the distended version of the Haffner Symphony he had offered a week earlier. The pacing of all four movements was expert, and the conductor avoided all temptation to force the music into theatrical falsifications of its affable, unassuming character. Except for a tendency to dig for too much tone, and consequently to slur, in forte passages, the orchestra's playing was the best Mr. Stokowski has elicited in any eighteenth-century work he has presented this fall.

To Schubert's Unfinished Symphony Mr. Stokowski brought his keen ear for tone color, and many of the characteristic passages for wind instruments and horns sounded most



Carl Ruggles, whose Organum was given its premiere by the Philharmonic-Symphony, led by Leopold Stokowski

beautiful indeed. But he allowed his interest in the textural aspects of the score to deflect his attention from its structure, so that the music was amorphous in outline and discontinuous in movement. The climaxes, moreover, were overemphasized in a manner that imputed to them an unbridled passion that was out of keeping with the reticence of the work as a whole.

Mr. Abram again played the Britten concerto brilliantly, and the afternoon ended resoundingly with Borodin's Polovtsian Dances.

—C. S.

Bennett Overture Given First Performance

The lion's share of the New York Philharmonic-Symphony program of Nov. 26 was given over to repetitions of the Prokofiev symphony and the Britten concerto. The evening opened with the first New York performance of Robert Russell Bennett's Overture to an Imaginary Drama—a brief adventure into vague emotional realms, reminiscent of the music that accompanies the credits of many a Hollywood film. The rich and skillful orchestration of the work gave Leopold Stokowski a good opportunity to exhibit the capacities of the orchestra. The conductor and the orchestra were also in brilliant form for the other replacement on the program, the Polovtsian Dances from Borodin's Prince Igor.

—A. B.

Joan Hammond Soloist With Philadelphia Orchestra

Philadelphia Orchestra. Eugene Ormandy, conductor. Joan Hammond, soprano. Carnegie Hall, Nov. 29:

Symphony, C major, K. 551 (Jupiter) Mozart
Scena, Misera, dove son! and Aria, Ah! non son' io che parlo, K. 369 Mozart
Abscheulicher, wo eilst du hin? from Fidelio Beethoven
Symphonia Serena Hindemith
Letter Scene, from Eugene Onegin Tchaikovsky

Mr. Ormandy's high regard for the singing of Joan Hammond, who appeared twice with the Philadelphia Orchestra in the course of its British tour last spring, led him to construct an unorthodox program around her arias. As matters turned out, he was prescient enough to put the diverse instrumental and vocal pieces together in a sequence that was highly effective, and at the same time awarded the place of honor to the soloist both before the intermission and at the end.

In the Mozart concert aria with which she began her share of the evening's performance, Miss Hammond was honest, solid, and straightforward, but not very personal or very imaginative. Except for a shortness of breath that sometimes spoiled her phrasing (either by forcing her

to take an extra breath now and again or by causing her to run out of breath before a phrase was quite finished), she fulfilled the letter of the musical law. The aria from Fidelio elicited more positive results, and she encompassed its vocal tortures, in the main, quite capably. But her voice remained somewhat cold; and here, as in everything else she sang, she was always most convincing when she sang full-voice, without attempts at nuance or gradation of tone. The Letter Scene was a bit slack in rhythmic drive, and the English text she used did not always fit the notes well. All in all, hers was a competent endeavor, and one in which the audience was swayed by her enthusiasm, even if it was not touched by any unusual artistic insights.

Mr. Ormandy's interpretation of the Jupiter Symphony was curiously beautiful. I say curiously, because I did not agree—on the basis of the customary assumptions about Mozart style—with many of his tempos, or with the latitude with which he approached the structural requirements of the work. But the orchestra played with such infinite clarity, such luminous tone, and such real love for its task that neither an overlingering slow movement nor an overswift minuet and finale failed to be deeply affecting. And the finale was nothing short of a miracle of instrumental balance and articulation; in spite of the fast tempo, every detail of the fugue was defined transparently, and the finishing pages had a glorious, unbuttoned exhilaration about them.

The Hindemith symphony was also played incredibly well; in fact, Mr. Ormandy seems to be surpassing himself in everything he does here this fall. The work itself is one of the most inviting of Hindemith's recent creations, for its adventures into the complexities of polyphony are restrained by a constant friendliness of address. The finest movement, perhaps, is the third (the slow movement), in which the pastoral music of the orchestra as a whole is interrupted by the distant, improvisatory passages of two offstage violins (in this case, Alexander Hilsberg and David Madison) and two offstage violas (Samuel Lifschey and Samuel Roens). The performance was an admirable argument on behalf of contemporary music, and the conductor was recalled to the stage six or seven times at the close.

—C. S.

Israel Institutions Benefit Hotel Astor Ballroom, Nov. 30

The American Fund for Israel Institutions presented its third annual concert, on behalf of 99 educational, cultural, traditional, and social-welfare institutions in Israel, in the Hotel Astor ballroom by the New York Philharmonic-Symphony, under Di-



Marian Anderson with committee members of the Fund for Israel Institutions, for which she sang at a benefit on Nov. 30, at the Astor Hotel ballroom



Serge Prokofiev, whose Sixth Symphony had its United States premiere by the New York Philharmonic-Symphony

mitri Mitropoulos. The soloists were Isaac Stern, violinist, and Marian Anderson, contralto. Mr. Mitropoulos led lively performances of Dvorak's Carnival Overture, Prokofiev's Classical Symphony, and Berlioz' Minuet of the Will-o-the-Wisps and Rakoczy March, from The Damnation of Faust. Mr. Stern played the Mendelssohn Violin Concerto with true mastery. Miss Anderson sang two arias with orchestra—Pleurez mes yeux, from Massenet's Le Cid, and O Don fatale, from Verdi's Don Carlos. With Franz Rupp at the piano, she sang four Schubert songs—Gretchen am Spinnrade, Der Tod und das Mädchen, Liebesbotschaft, and Der Erlkönig. As an encore she sang Eili, Eili with warmth of feeling and great beauty of tone.

—Q. E.

Stokowski Introduces Canon and Fugue by Riegger

New York Philharmonic-Symphony, Leopold Stokowski, conductor. Isaac Stern, violinist. Carnegie Hall, Dec. 1, 2, and 3.

Canon and Fugue, Wallingford Riegger (First time in New York)
Symphony No. 8, B minor (Unfinished) Schubert
Violin Concerto, D major, Brahms
Prelude and Love-Death, from Tristan and Isolde, Wagner

This was an eminently solid and respectable program, for even the novelty, Wallingford Riegger's Canon and Fugue, was traditional in style. Mr. Riegger found the canon among some old manuscripts of his student days, and decided that it was "not so bad." (As a matter of fact, it is excellent.) When he was urged by a friend to do something with it, he decided to add the fugue. The first version of the new work was for strings; two years later he rearranged it for full orchestra. While it has nothing new to say, the composition exhibits impeccable craftsmanship, and is ingeniously scored. The fugue is Rieggerish in its harmonic coloring and plan. Perhaps the most admirable characteristic of the music is its economy. It is rich without being needlessly elaborate; complex but never confused.

Mr. Stern played the Brahms Concerto so fiercely that it lost every trace of the stodginess it can have in less inspired hands. His treatment of the perilous passage at the opening was rhapsodic, as it should be, and not careful, as it so often is; and he never lost sight of the architecture of the work, despite the emotional freedom of his interpretation. His tone in the arabesques of the slow movement was intense and richly colored. At times, he let his excitement run away with him, at the expense of steadiness of rhythm and accuracy of pitch, but his performance had a sweep and imagination which

(Continued on page 23)



Ben Rothenburg
Paul Paray, conductor, and Rudolf Firkusny, soloist, take a bow after the performance of Beethoven's Emperor Concerto with the Israel Philharmonic

Paray Leads Opening Series Of Israel Symphony Season

By SELMA S. HOLZMAN

Tel Aviv

THE Israel Philharmonic opened its 1949-50 season on Oct. 5, under the direction of Paul Paray, giving the first of the eleven programs in its subscription series. Ohel Shem Hall was redecorated and acoustically improved for the new season, but despite these renovations, the hall is more inadequate than ever to meet growing needs of this music-loving community. Almost 7,000 subscriptions were sold in Tel Aviv (a city of about 250,000). Since the hall accommodates only about 1,100, each concert must be given six times, and there were hundreds of applications for subscriptions that could not be filled. Though the cost of the tickets is higher than before, ranging from the equivalent of \$1.50 to \$4.50 a concert, the public is willing to pay these prices. One performance of the six in each set is designated a Workers' Concert, and the price scale is substantially lower. There are four thousand additional subscribers in Haifa (where each program is played twice) and Jerusalem. Obviously, the necessity of performing the same program nine times—without satisfying the demand—imposes a great strain on all concerned, especially since the orchestra is called upon to play various extra concerts as well. Tel Aviv needs an auditorium with a seating capacity of at least 2,500.

To many residents of Israel, good music is the main source of recreation and entertainment. Many are relative newcomers who are still not at home with the Hebrew language. In the legitimate theatre, all performances are given in Hebrew. At the concert hall and in the international language of music, therefore, they seek relaxation and respite from the many problems that beset this tiny country.

THE orchestra has been improved by the addition of six new members in the brass and woodwind sections, chosen in France by Mr. Paray. The result of their presence is a much richer ensemble, at times almost too full for the small auditorium in which it must play.

Mozart's Overture to The Magic Flute opened this first program, and was followed by the same composer's G minor Symphony. Rudolf Firkusny appeared as soloist in Beethoven's Emperor Concerto. The program ended with Rimsky-Korsakoff's Span-

ish Caprice. In his performances last year, Mr. Paray was at his best in brilliant, colorful music. His interpretations of Mozart on this occasion were less fortunate, for his approach was extremely heavy-handed. The Spanish Caprice, however, gave him a chance to show his gift for producing riotous color.

Mr. Firkusny played the Beethoven concerto with impeccable clarity and refinement. A short time later, at a "special" concert, he gave an inspired performance of Brahms' D minor Concerto. In a solo recital, he played works by Bach, Mozart, Chopin, Smetana, Debussy, and Stravinsky with intelligence, beauty of tone, and brilliant technique.

The special concert in which Mr. Firkusny appeared also provided an interesting novelty, the Amcha Suite, by the Israeli composer Erich-Walter Sternberg. This was originally written as incidental music for a play given by the Habimah Theatre, and later turned into a purely orchestral work. The music, with its Yiddish melodies, captures the atmosphere of the Eastern European Ghettos, which now, since Hitler, are a thing of the past. Though it was written by an Israeli composer, the suite can hardly be classified as a typical piece of contemporary Israeli music.

The second group of subscription concerts introduced Zino Francescatti, who played brilliantly the Paganini D major Violin Concerto. The Second Symphony (the David Symphony) by M. Mahler-Kalkstein was given its Israel premiere in this concert, though it has already been performed elsewhere. In this symphony, written during the fateful year of 1948, when Israel proclaimed her independence and routed the Arab invaders, Mahler-Kalkstein was inspired by one of Israel's ancient heroes.

THE emphasis of the work is more on the human aspects of David's life than on historic elements. The four movements are entitled Boyhood, Adolescence, Exile, and Splendor (David the King). The form is essentially classical, and a theme heard at the beginning relates all the movements. The orchestration is good throughout, though one could wish for more of an atmosphere of splendor in the Finale. The program also included fine performances of Falla's El Amor Brujo and Liszt's Les Préludes.

In a solo recital, Mr. Francescatti showed himself to be more than a

mere virtuoso. Sensitive performances of Brahms' D minor Sonata and the Ravel Tzigane were high points in a most rewarding recital, in which he also played works of Bach, Chausson, and Saint-Saëns. He was accompanied by Frank Pelleg.

The pleasant Chamber Music Concerts at the Tel Aviv Museum have been resumed. The programs thus far have included trios by Beethoven and Brahms, Schubert's Octet, and Bach's concertos for oboe and violin, for violin, and for harpsichord.

Sidor Belarsky, a bass well known in America, has sung many recitals here. A remarkably fine piano recital was given by one of France's outstanding sportswomen, Micheline Ostermeyer.

The Israel Conservatory of Music has now been accepted by the Veterans' Administration as a recognized school, available to United States veterans under the G.I. Bill of Rights.

Prominently displayed on the periodical shelf of the library just opened here by the United States Information Service is MUSICAL AMERICA.

Members Enlarge Sigma Alpha Iota Foundation Plans

A recent publication outlining accomplishments and future plans for the Sigma Alpha Iota Foundation has attracted widespread interest. The foundation was established several years ago to provide a channel whereby projects and philanthropies of this national music fraternity could be augmented. Its activities were at first administered by the fraternity's national executive board, and later with the assistance of the foundation's first board chairman, Julia Fuqua Ober. Now the foundation board is operating under the guidance of its new chairman, Glad Robinson Youse, an honorary member of Sigma Alpha Iota, who has served on the board since its inception.

In January, the first formal meeting of the foundation board will be held in New York, bringing together representatives from all sections of the United States. Members of this board include Rose Bampton, Kathleen Davison, Mrs. H. Carroll Day, Mrs. John D. Frizzell, Mrs. Guy Patterson Gannett, Edna Hebel Geimer, Mrs. H. S. Godfrey, Mrs. Morris Dunn Jackson, Ida Krehm, Marjorie Lawrence, Mrs. E. P. McMahon, Mrs. Claire McTurnan, Jarmila Novotna, Julia Fuqua Ober, Mrs. Hugh Patterson, and Mrs. D. D. Rasco.

The foundation has already awarded three scholarships to the Berkshire Music Center, at Tanglewood; two to the Fontainebleau School of Music, in France; and two to the National Music Camp, at Interlochen. Plans are under way to establish a scholarship—the only one restricted to fraternity members—for graduate study in any field of music at a school to be chosen by the recipient. The foundation sponsors the publication, by Carl Fischer, Inc., of the Sigma Alpha Iota Modern Music Series, as well as a composition competition.

The foundation hopes, in the future, to increase its grants for scholarships, to make loans to a greater number of undergraduates, to provide more adequate counseling for college women, to undertake a program of effective professional guidance, to give more practical encouragement to the creative artist, to provide placement facilities for the performing artist, and to enlarge national and international cultural contributions.

Lyra Concert Bureau Opens Hollywood Office

HOLLYWOOD.—The Lyra Concert Bureau Agency, directed by Mary Fluise Reeves, has announced the opening of a new office at 8228 Sunset Blvd., Hollywood 46, Calif.

City Center

Sponsors Season

Of Modern Group

A New York City Dance Theatre, organized under the direction of Isadora Bennett and Richard Pleasant to represent contemporary American dance, has been added to the activities of the New York City Center of Music and Drama. It will give a season of ten performances at the City Center, from Dec. 14 to 24.

The organization's dancers will include Charles Weidman and Company, with Peter Hamilton and Nadine Gae; José Limón and Company, with Pauline Kner; the Dudley-Maslow-Bales Trio and the New Dance Group; and Valerie Bettis. An advisory committee will consist of four dance authorities—Martha Hill, one of the directors of the Bennington Festival and of the American Dance Festival, in New London, Conn.; Louis Horst and Norman Lloyd, composers for the modern dance; and Jean Rosenthal, of Theatre Production Service. Choreographers acting as sponsors of the new organization will be Martha Graham, Doris Humphrey, Hanya Holm, Helen Tamiris, Mr. Weidman, Mr. Limón, Miss Maslow, and Miss Bettis.

Three works, given for the first time at last summer's American Dance Festival, will be presented for the first time in New York during the coming season—Miss Humphrey's *Invention*, Mr. Limón's *The Moor's Pavane*, and Miss Maslow's *Festival*, part of a longer work to be called *The Village I Knew*. One work will have its world premiere—Mr. Weidman's *Song of Songs*. Important revivals include Miss Humphrey's *Shakers* and Miss Holm's *Ozark Suite*, previously danced only with symphony orchestras. A Humphrey-Weidman work, *Atavisms*, will be staged in its entirety for the first time; it is in three sections—*Bargain Counter*, *Stock Exchange*, and *Lynch Town*. Works from Mr. Weidman's repertory to be seen will include *Fables For Our Time*, *And Daddy Was a Fireman*, *Flickers*, and *Jesse James*; works from Mr. Limón's repertory will be *Lament for Ignacio Sanchez Mejias*, *La Malinche*, *Day on Earth*, and *The Story of Mankind*.

Guest soloists will be invited to make appearances during the season as far as the programming permits. Among them will be Iris Mabry, Beatrice Seckler, Katherine Litz, Nina Fonaroff, and Merce Cunningham.

Beethoven Program Opens Season of Omaha Symphony

OMAHA, NEB.—The Omaha Symphony, conducted by Richard E. Duncan, presented an all-Beethoven program on Oct. 24 and 25, as the first of six pairs of concerts scheduled for the coming season. Abba Bogin was soloist in the Third Piano Concerto, and other works were the Sixth Symphony and the Ruins of Athens Overture. Other soloists with the orchestra will be Seymour Lipkin, Nathan Milstein, Jan Peerce, and Rosemary Howell Madison and Myron Cohen, first cellist and concertmaster of the orchestra. Four Youth Concerts will be given for school children this fall.

K. S. M.

Two Recitalists Launch San Antonio Concert Series

SAN ANTONIO, TEX.—The Tuesday Musical Club's artist series opened the San Antonio season with a recital by Moura Lympny, pianist, on Oct. 25, at the San Pedro Playhouse. A recital by Helen Traubel, sponsored by Mrs. James E. Devoe, began the Friends of Music series on Oct. 28, at the Municipal Auditorium. Coenraad V. Bos was her accompanist.

G. T.

RECITALS

(Continued from page 8)

sparingly and with discriminating taste); and the enormous amplitude of her upper voice, which seemed capable of unlimited volume without apparent effort. The rest of her program, which aside from occasional lack of support in softly sung passages in the middle register, was presented with equal distinction, included Lia's aria, from Debussy's *L'Enfant Prodigue*; Alfano's *Felicità* and *Melodia*; Respighi's *Nebbie*; and Falla's four *Canciones Españolas*. Paul Ulanowsky collaborated magnificently at the piano.

—J. H., Jr.

Alma Trio Times Hall, Nov. 21

The Alma Trio (whose members are Adolph Baller, pianist, Roman Totenberg, violinist, and Gabor Rejto, cellist, and which takes its name from the California estate of the players' friend, Yehudi Menuhin) began another New York season with a series of three concerts, each offering a very substantial program. The ensemble is now in its third year and has become a well-fused body of players, technically accomplished and filled with communicative enthusiasm for the music it performs. These programs, while they contain works more or less novel and debatable, provide a substantial foundation of tried and proven compositions.

The first program, for example, limited its adventures to Debussy's Sonata for Piano and Violin, which is a palpably feeble product of that master's waning powers; and to the Second Sonata, for the same combination, by Bohuslav Martinu, which, though it has some features of interest and variety, is distinctly cerebral and hard-shelled music. To counteract these, the safe and sane staples were Brahms' B major Piano Trio, Op. 8, and Schubert's indisputably greater masterwork, the Piano Trio, Op. 100.

The playing of the Alma Trio was vital, massive, and solidly integrated. If the Martinu sonata did not inflame the listener the cause lay elsewhere than in the vivid interpretation Mr. Baller and Mr. Rejto furnished a decidedly problematical effusion. The audience was sizable and manifestly stirred by all it heard.

—H. F. P.

Loewenguth Quartet Times Hall, Nov. 22

The Loewenguth Quartet devoted the third and final program of its series to modern French chamber music. It gave the first American performance of Marcel Delannoy's First Quartet; and also performed Arthur Honegger's Third Quartet and Debussy's Quartet. The interpretations were superlative, indicating that the Loewenguth ensemble is as penetrating in its treatment of contemporary music as of classical works.

The Delannoy quartet is clever, but superficial and obviously contrived. The first movement, marked *Calme, nerveux et vif*, is, as the adjectives suggest, a study in contrasting moods and rhythms, using syncopations borrowed from popular music. The second movement, marked *Rythmique*, is a perpetual-motion piece whose headlong pace and adroit scoring palliate its banality of material. The third movement, marked *Funèbre*, obtains a maximum of sonorous contrast and harmonic tension from the four instruments, without ever gripping the listener; and the finale repeats many of the devices used earlier in the work, betraying their true nature as more or less mechanical formulas.

Honegger's Third Quartet is a far more substantial piece of music. Its first movement, particularly, is superbly woven, with purposeful dissonance and contrapuntal imitation of masterly ingenuity. Before the slow move-



Muriel Kerr

der Heiden Heiland, Miss Kerr immediately undertook Hindemith's Third Sonata. She played the first movement admirably, making its contrapuntal development quite clear, and she brought a nice rhythmic sharpness to the scherzo-like second movement. The final movements, however, were taken at too rapid a pace to preserve their clarity.

A well-conceived performance of Schumann's Fantasy suffered occasionally from similar excesses of speed, but Miss Kerr endowed it with imaginative and felicitous phrasing and imparted the beauty of its final pages so well that her pianistic indiscretions were almost forgotten. Her interpretation of Ravel's *Valses Nobles et Sentimentales* included many tonally colorful passages, and also such sharp accents as to suggest that the work was more savage than ironic. The first part of Chopin's Andante spianato and Grande Polonaise brillante sang in the most gracious fashion, but, again, the polonaise was too rushed to be fully effective. Two Chopin Preludes, Op. 45, in C sharp minor, and Op. 28, No. 8, in F sharp minor, completed the program.

—R. E.

Joan Field, Violinist Town Hall, Nov. 25

A violinist of considerable attainments, both technical and musical, Joan Field exhibited these qualities to great advantage in Rousset's splendid Second Sonata, Op. 28. She invested this too rarely heard work with intense emotional force and luminous sounds. The Ravel Trio in A minor—in which the violinist had the thoughtful co-operation of Joseph Wolman, the evening's accompanist, and Shepard Colman, cellist—also brought forth much to admire, though the players did not quite achieve the delicate silkiness of sound the work requires for its best effect.

Miss Field had apparently expended most of her time and interest on the modern works on her program, for the earlier pieces did not come off as well. Although her conception of the Brahms Sonata in A major was intelligent, it was too straightforward. With a color-scheme limited almost exclusively to black and white, she made insufficient allowance for the variety the work needs to sustain continuous interest. Of two movements from Bach's unaccompanied Sonata in A minor, the Allegro was clean and brisk, if not genuinely spontaneous. The Paganini Caprice No. 24 was rather labored, and the violinist's intonation was not always completely reliable.

—A. B.

Pro Musica Antiqua Times Hall, Nov. 26, 3:00 (Debut)

The Pro Musica Antiqua ensemble, of Brussels, directed by Safford Cape, includes in its personnel five singers and six instrumentalists: Renée Defraiteur, soprano; Jeanne Deroubaix, contralto; René Letroy and Franz Mertens, tenors; Albert van Ackere, baritone; Suzanne Bouquette, minstrel's harp; Rachel van Hecke, treble viol; Jean-Christophe van Hecke and Alphonse Bauwens, tenor viols; Michel Podolski, lute; and Henri Koenig, recorders.

The ensemble's program, equally divided between music of the fifteenth and sixteenth centuries, was a delight from beginning to end. Performed with stylistic fidelity, the works had a rewarding immediacy of appeal. The pure, fine-grained tones of the viols, the delicate texture of the minstrel's harp and the lute, and the dulcet sounds of the recorders made a refreshing combination of sounds which revitalized the old music as modern instruments cannot. The instrumentalists, playing impeccably, presented works by Guillaume Dufay, Hendrik Isaac, Josquin des Prés, Diego Ortiz, William Byrd, Thomas Vautour, Claude Gervaise, Tielman Susato, and unknown composers. An anonymous, early fourteenth-century



Guimar Novaes

Reginald Kell

dance, called *Stantipes*, seemed particularly attractive; in it the singers clapped hands and played a drum, providing a lively, rhythmic accompaniment for the instrumental ensemble.

The vocalists were so accomplished one could easily overlook their very occasional discrepancies in pitch and the somewhat dry voices of the male singers. They sang solo and concerted, accompanied and unaccompanied works by Johannes Ciconia, Dufay, Gilles Binchois, Des Prés, Orlando di Lasso, John Dowland, Thomas Morley, Thomas Campion, Claudio Monteverdi, Philip Rosseter, Passerieu, and Thomas Tomkins. In two unaccompanied five-part compositions the singers provided the high points of the concert. The first, Des Prés' *Deploration on the Death of Okeghem*, was a deeply affecting, beautiful lament. The second, Monteverdi's *Zefiro torna*, written approximately a century later, suggested the dramatic genius of the composer, with its striking contrasts and musically descriptive passages.

—R. E.

Guimar Novaes, Pianist Town Hall, Nov. 26

Guimar Novaes' first New York recital in two seasons was an occasion for rejoicing. Though she had scheduled an all-Chopin program at the end of a centennial year in which such observances have come to seem a bore, every work on her list was infused with the singular reality her deep and intuitive musicality imparts to everything she elects to play. Many pianists, of course, are able to encompass the purely pianistic demands of Chopin's music, and some are able to give it the plasticity and singing melody it demands. But Miss Novaes' playing rose above mere pianism, and presented the musical essence of each piece in a way that made ideas and sentiments far more important than the technical mechanism by which they were set forth. I have seldom heard two hours of music so faultlessly conceived and so transcendently and selflessly presented.

Her re-creation of the 24 Preludes was, perhaps, her crowning achievement. She understood that each of these short pieces has an identifying quality which distinguishes it from all the others; in the highest sense, she made the special characterization of each one her primary care, so that each revealed a unique substance and unique lineaments. On the other hand, she also recognized the need for relating the preludes to one another in sequence and in the over-all structural pattern of the set; and by the subtlest decisions in matters of tempo, touch, and accentuation she established their interrelationships without ever making the audience feel that she was intent upon purely intellectual complexities.

Similar felicities were to be observed in the other works in the printed list—the F sharp major Impromptu, Op. 36; the F minor Fantaisie, Op. 49; two nocturnes; and the E major Scherzo, Op. 54—and in the encores she was required to add at the end of the afternoon. It would be difficult to find many other artists in whose performances technique, mind, and spirit work together so harmoniously and simply, and with such ap-

(Continued on page 16)

DANCE

(Continued from page 5)

Fire-Bird. Needless to say, he has fitted the role like a glove to Miss Tallchief's personality and style. The result is one of those performances which create legends. Francisco Moncion looked amazingly Slavic, thanks to a superb makeup, and he danced the role of Prince Ivan in a noble and manly style. The maidens moved prettily; and the entire cast was stimulated by Miss Tallchief's incandescence. Leon Barzin and the orchestra gave a creditable performance of the score.

The evening opened with Jerome Robbins' *The Guests*, with Mr. Robbins himself as the Master of Ceremonies. Unfortunately the corps de ballet was unable to project the taut lines and emotional undercurrents of the work. Tanaquil LeClerc, in the role of the girl, distinguished herself. She made one feel the poignance of her love, and the struggle between personal feeling and social pressure, without resorting to extraneous gesture or miming. When she is absorbed in a dramatic role, Miss LeClerc loses the annoying mannerisms, such as the pert toss of the head and the stiff hands and wrists, which mar her otherwise brilliant performances in classic roles. Nicholas Magallanes, as the boy, was extremely sloppy technically, and in contrast to Miss LeClerc he registered exactly nothing in the dramatic climax of the ballet. The program closed with a performance of Mr. Balanchine's *Symphony in C* so dreadful that one could only assume, in charity, that the tremendous ovation that greeted *Fire-Bird* had unnerved the company. Luckily, the spell of Miss Tallchief's performance threw a glow over the entire evening.

—R. S.

Premiere of *Bourrée Fantasque* City Center, Dec. 1

Originally it had been planned to present three novelties of the season on this final program, George Balanchine's *Fire-Bird* and *Bourrée Fantasque*, and William Dollar's *Ondine*. A last minute program change substituted Jerome Robbins' *The Guests* for *Ondine*.

Bourrée Fantasque, which had its premiere on Dec. 1, with immediate success, is built around music by Chabrier. Mr. Balanchine has used the *Joyeuse Marche* as an overture, and for the three sections of his ballet, the *Bourrée Fantasque*, a *Prelude*, and the *Fête Polonoise*. Handsome costumes in blacks and reds have been provided by Karinska, and simple white curtains give variety to the back-drop. This ballet has all of the makings of an audience favorite such as Massine's *Gaité Parisienne* and *Beau Danube*. It is not as distinguished choreographically speaking, as Mr. Balanchine's *Symphony in C*, but it is even more popular in appeal.

The first section is parodistic. Mr. Balanchine gives new twists to the standard movements of traditional ballet that make them hilariously amusing. Ballerinas leap onto the knees of their partners, execute turns with flat feet, and indulge in other unorthodoxies. Jerome Robbins, who was the leading male dancer, opposite Tanaquil LeClerc, made this one of his zaniest roles. When he was not busied about his partner, he was showing off to the audience in a manner that should be a lesson to certain of his colleagues in serious roles. Mr. Balanchine's satire is not merely pointed; it is barbed.

In the second section, a romantic



Iva Kitchell

adagio, a man and woman seek each other amid a crowd of strangers, find each other for a few poignant moments, and part again—a theme that Mr. Balanchine has always handled beautifully. His use of the corps de ballet here has psychological as well as structural values. Maria Tallchief danced the role of the woman exquisitely, but Nicholas Magallanes was a wishy-washy partner, both technically and stylistically.

The finale uses the whole company in ingenious ensembles. Janet Reed and Herbert Bliss performed some aerial turns that reminded one of the circus, in a perfectly legitimate way; and the movement built to a grand, prancing climax. *Bourrée Fantasque* is a splendid example of what a master choreographer can do with completely ordinary materials.

Miss Tallchief, who may be unhesitatingly acclaimed as one of the leading ballerinas of our time, was as incandescent as ever as the *Fire-Bird*.

—R. S.

Sybil Shearer Carnegie Hall, Nov. 27, 5:30

As in her recital last year, Sybil Shearer presented a program of untitled dances on a bare stage. The dancer had planned an unbroken sequence of ten works, but an unscheduled intermission after the fifth dance interrupted the program's continuity; she then inserted one of her old numbers, *O Lost!*, and followed this with four other works, some of them listed on the program.

Miss Shearer's new dances continue to seem like tidy studio exercises. As abstractions, they have no emotional or dramatic projection to compensate for their lack of intellectual distinction. The contrast made by *O Lost!* with the new works was quite revealing. Its fine thematic material, enriched by the connotations of its subject matter, by dramatic lighting and appropriate costuming, had a force and appeal wholly absent from the rest of the program. The recital offered two enjoyable elements—the fine way in which Miss Shearer moved, and the beautifully played accompaniments of Marion Hall.

—R. E.

Iva Kitchell, Dance Satirist Carnegie Hall, Dec. 4

The fortunately irrepressible Iva Kitchell returned to take the starch out of the dance, in nearly all its forms, with six new works on her program. Of these, the best were *Lament for a Wilted Lily*, and *Obsession*, both with music by her accompanist, Harvey Brown. *Lament*

for a *Wilted Lily* is a murderous cross-section of all dances of frustration, complete with a flowing costume and a large prop lily. Like all of Miss Kitchell's best work, it contains specific references to the mannerisms of certain artists and techniques. It builds to a hilarious finale in which the lily proves to have lost its fragrance, as Miss Kitchell graphically demonstrates. *Obsession* is danced in a gauze-like, potato-sack costume, which is a chef d'oeuvre in itself. It takes one back to the Wigman era, with its disregard of the glamor of the theatre or the purely decorative aspects of dance. Miss Kitchell manages to be obsessed all over the stage in a hysterically funny series of contortions and evolutions.

Carmen Kitchell from Kansas, with music by Bizet and Mr. Brown, is a satire of Spanish dance that is still too straight to be entirely amusing. When Miss Kitchell has made herself at home in it, she will undoubtedly add the inflections it needs to make its point. *Many Me's*, with music by Richard Korn, had some good movement in it, but not much point, being neither entirely satirical nor entirely serious. Miss Kitchell's *Chanteuse-Danseuse* (Ziegfeld Era) has a long-waisted, metallic costume that has to be seen to be believed. She not only dances but sings, in a manner that has to be heard to be believed. The *New Hat*, to music by Debussy, is a little sketch, more pantomime than dance, with an ingenious costume trick. Among the old favorites on the program were *Ze Ballet* and *Soul* in Search. The large audience demanded an encore.

—R. S.

Montreal Hears New Piano Series

MONTREAL.—A piano series was launched on Oct. 5, in Plateau hall, with the Canadian pianist Neil Chotem as the first artist. He was followed by Jacqueline Blancard, on Nov. 9. Paul Loyonnet, Alexander Uninsky, Solomon, and Alexander Borovsky are scheduled to appear later this season.

The Little Symphony, conducted by George Schick, opened its season at the Hermitage, on Oct. 11, with a program that included Martin's *Tre Ricercari*. The Ladies' Morning Musical Club's first guest artist this fall was Solomon, who played on Oct. 27. Peter Pears, tenor, and Benjamin Britten, composer-pianist, appeared on Nov. 3; the Alma Trio was heard on Nov. 10; and Genevieve Warner, soprano, sang on Nov. 17.

Two performances of Rossini's *The Barber of Seville* were given on Sept. 15 and 16, conducted by Wilfred Pelletier. The cast included Carmen Torres, Gabor Carelli, Francesco Valentino, Salvatore Baccaloni, and Virgilio Lazzari. Programs were given by De Paur's Infantry Chorus, on Oct. 30; Yehudi Menuhin, violinist, on Nov. 14; Anatole Kitain, pianist, playing an all-Chopin recital, on Oct. 17; Alexander Brailowsky, pianist, on Nov. 11; and Martial Singher, baritone, on Nov. 15.

The Casavant Society series of organ recitals opened on Sept. 26 with a program by Fernando Germani. Raymond Daveluy and Mario Salvador have subsequently appeared.

Dance events included performances on Oct. 21, 22 and 23, by the Winnipeg Ballet. Mariemina and her company danced at His Majesty's Theatre on Nov. 10; Sujata and Asoka gave a program on Oct. 16; and *Tropicana* was seen on Nov. 17 and 18.

GILLES POTVIN

Symphony Concerts Begin in Milwaukee

MILWAUKEE.—The Chicago Symphony season of ten concerts, played at the Pabst Theatre, opened on Oct. 17, with Victor de Sabata as the guest conductor. Cherubini's *Anacréon Overture*, Vito Frazzi's *Prelude Magico*, Debussy's *La Mer*, and Strauss' *Death and Transfiguration* made up the program. At its second concert, on Oct. 31, Tauno Hannikainen conducted the orchestra, and Jacques Abram was soloist in the first Milwaukee performance of Benjamin Britten's recently revised *Piano Concerto*. Mr. Hannikainen also conducted the third concert, given on Nov. 14, when the orchestra played Brahms' Fourth Symphony and Franck's *Le Chasseur Maudit*. Rudolf Firkusny was piano soloist.

The concert season opened on Oct. 5, at the Pabst Theatre, with the eighteenth annual appearance here of the Original Don Cossack Chorus, conducted by Serge Jaroff. On Oct. 8, at the same theatre, Velma Montoya and her company, including José Castro, gave a program of Spanish dances. In one of her dances, Miss Montoya performed with finger cymbals, a rarely heard variant of the castanet.

At the Municipal Auditorium, on Oct. 10, the Civic Concert Association opened its series of six concerts with a piano recital by Benno Moiseiwitsch, who played works by Scarlatti, Beethoven, Hummel, Schumann, and Rachmaninoff. The Temple Concert Forum began a new series of six events at Temple Emanu-El B'ne Jeshurun, on Oct. 25, by presenting the soprano, Regina Resnik, accompanied by Leo Taubman.

The Chicago Opera Ballet, under the leadership of Ruth Page and Bentley Stone, danced at the Pabst Theatre on Oct. 29, including on its program two of Miss Page's ballets, *Dance of the Hours*, and *Beauty and the Beast*. Jussi Björling gave the first recital on the Arion Musical Club's series in the Municipal Auditorium, on Nov. 4. The Metropolitan Opera tenor was accompanied by Frederick Schauwacker.

ANNA R. ROBINSON

Amato Opera Theatre Begins 1949-50 Season

The Amato Opera Theatre began its 1949-50 season on Oct. 5, with a performance of Verdi's *Rigoletto*, in Kaufmann Auditorium. The group also presented Verdi's *La Traviata* in Central High School, on Oct. 25. Bizet's *Carmen* was given at Lehigh University in Bethlehem, Penna., on Nov. 4; Rossini's *The Barber of Seville* was presented at Central High School on Nov. 29; and a double bill of *Cavalleria Rusticana* and *Pagliacci* will be given at Central High School on Dec. 18. A Mozart Festival will be given in Carl Fischer Hall during the period from Jan. 10 to March 10, and will include two performances each of *The Marriage of Figaro*, *The Magic Flute*, *Don Giovanni*, and *La Finta Giardiniera*.

Dallas Symphony To Give Five Concerts in Fort Worth

FORT WORTH, TEX.—The Dallas Symphony started its series of five regular subscription concerts in Will Rogers Memorial Auditorium in Fort Worth on Nov. 15, when Mary Nan Hudgins and Monte Davis were soloists in Mozart's *Concerto for Two Pianos* in E flat, K. 365, under the direction of Walter Hendl, the orchestra's new conductor.

Micanor

ZABALETA

HARPIST

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Modern Dance Progresses Toward Economic Security

THE founding of the New York City Dance Theatre, with Isadora Bennett and Richard Pleasant as managing directors, as a part of the New York City Center of Music and Drama is of vital importance to the whole field of modern dance. The Dance Theatre is opening its first season, of ten performances, on Dec. 14. In its first season the organization is offering twenty-five works by twelve choreographers.

It is no secret that the financial plight of our modern dancers has been desperate for many years. No matter how famous their names, no matter how distinguished and world-celebrated their works, they have all had to struggle with staggering overhead, production costs and company maintenance. Few of them have been able to appear often enough to build a faithful following, and even these have given far fewer concerts than they would have without financial handicaps. The reason for this tragic state of affairs lies partly in the nature of modern dance itself—which is a comparatively new and highly individualistic art—and partly in the lack of economic organization in the field.

By working together in the New York City Center the dancers will overcome several of their most heartbreaking obstacles. They will have a theatre and a public at their disposal, for the City Center attracts intelligent and open-minded people to all of its projects. They will not have to face impossible overhead costs to give new works for a single night, or for two or three evenings, only to have to shelve them for another year, or until they can scrape together enough money for another season. And they will be able to offer far more attractive programs together than they could separately. It takes a modern dancer, working alone, many years to build a strong repertoire of first-class works. A ballet company can combine the work of two or three choreographers to make a well balanced program, but, with very few exceptions, modern dancers have presented only works created by themselves. Now, the New York City Dance Theatre will be able to combine the best work of many artists, of varying degrees of experience and of different styles. This project should help modern dance enormously.

Mephisto Never Sleeps: The Metropolitan Box Score

A YEAR ago we induced Mephisto to stand continual guard over the Metropolitan Opera, and to tabulate in each issue the judgments contained in the performances reviewed by members of our staff during the period under consideration. Throughout the 1948-49 season, each column of Mephisto's Musings wound up with a list of performances, whose success was graded with three letters—W, for a winning performance; T, for one in which good and bad features were more or less evenly balanced, or in which a general mediocrity prevailed; and L, for one in which the inadequacies outweighed the virtues.

In grading the nightly efforts of the Metropolitan, Mephisto does not choose his letter hastily or casually; he balances the

evidence given by the reviewers, and remains ready to change his mind from one performance to the next of the same opera—as witness the progress of Manon Lescaut from a T on Nov. 23 to a W on Dec. 10. Unlike the daily paper reporters, who never return to operas that are repeated with unchanged casts, Mephisto's handymen attend every performance, and report back with pleasure any improvements they may find.

The Metropolitan Box Score is untinted by either malice or softheartedness. Its assessments are based upon a variety of factors, and its standard of judgment is established by reviewers who are cognizant of the best standards of the past without demanding that the present be a mere recapitulation of the past. In short, the Box Score is a statement of our opinion of the quality of each individual Metropolitan performance when it is viewed in terms of the best and most enduring values of international operatic production.

WE DO not believe a performance can possibly be good if it is poorly sung. Two kinds of unsatisfactory vocalism may be encountered among operatic artists. Some singing is inadequate technically; and some, adequate enough in sheer technique, is inexpressive or undramatic. Neither kind belongs in a production in the Metropolitan, and the presence of either drags from W down to T or L.

We do not believe a performance can possibly be good if it is poorly acted. To some extent, we are willing to close one eye and pretend that the outmoded histrionic devices of 1905 are still valid means of theatrical communications, as long as they do clearly communicate emotions that have bearing on the situations in which they are employed.

We do not believe a performance can possibly be good if it is poorly handled by either the conductor or the stage director. Insensitive, routine musicianship on the part of the conductor and thoughtless or downright unintelligent repetitions of time-worn clichés on the part of the stage director can do much to negate the positive force of a good cast.

The Metropolitan has started out more encouragingly than a year ago; this time the prevailing grade is T rather than L. Mephisto hopes that he will be able, at the end of the season, to award a big, big W to Edward Johnson as he retires from his post as general manager.

Sadler's Wells Teaches A Lesson

THE Sadler's Wells Company has conquered New York and departed on a cross-country campaign. By universal agreement, it is the finest ballet organization America has seen since the first seasons of Ballet Theatre a decade ago. Among the after-impressions of the memorable Sadler's Wells engagement at the Metropolitan Opera House, one looms larger than all the rest. Its success was not derived from the possession of an array of stellar performers (since only Margot Fonteyn and Robert Helpmann deserve this description), but from the excellence of the ensemble, the selfless identification of all the performers with the ideal of a polished, co-operative total production. The Sadler's Wells has taught us that an ensemble must be superior to any, even the most important, of its individual members. It is to be hoped that they will soon return.

MUSICAL AMERICANA

THE conductor, **Ernest Ansermet**, who will arrive on Dec. 27 to fill engagements as guest with the NBC Symphony, the Philadelphia Orchestra, and the National Symphony, promises to present a radio premiere on each of his four programs with the NBC Symphony. These works include **Ernest Bloch's** Concerto Symphonique for Piano and Orchestra, with **Corinne Lacomble** as soloist, on Jan. 21; **Bohuslav Martinu's** Concerto Grosso, on Jan. 28; **Lukas Foss's** Recordare, on Feb. 4; and Bartók's Viola Concerto, with **William Primrose** as soloist, on Feb. 11. . . . Since the beginning of September, **Shura Cherkassky** has given piano recitals in Italy, Norway, Denmark, Sweden, Finland, Germany, and Switzerland. In January, he will add Holland to his list of countries.

The President of the Italian Republic has conferred the Stella della Solidarietà on **Edward Johnson**, general manager of the Metropolitan Opera. The honor was formally presented to Mr. Johnson by the Consul General of Italy, Aldo M. Mazio, following the broadcast performance of *Manon Lescaut*, on the afternoon of Dec. 10.

At the age of 33, **Yehudi Menuhin** will celebrate his 25th anniversary as a professional violinist by giving a joint concert with his sister, **Hephzibah**, in San Francisco this month. This is the first time that they have appeared together in more than two years. . . . **Alexander Uninsky** has returned to this country from Paris after giving piano recitals in Central and South America, in England, Israel, and France. . . . The Metropolitan Opera mezzo-soprano, **Irra Petina**, made a flying trip to Chicago to sing the title role in *Carmen*, with the New York City Opera, on Dec. 6, when the scheduled singer fell ill. Miss Petina had no sooner returned to New York than she was asked to fly back to Chicago again to sing the same role, on Dec. 14.

On Dec. 6, **Rudolf Serkin** and his wife were sworn in as American citizens in the courthouse at Brattleboro, Vt. The pianist and his wife have lived in this country for over ten years, and for the past four years have made their home near Brattleboro. . . . **Helen Thigpen** repeated the program she gave in Town Hall, New York, at Knoxville College, Knoxville, Tenn., on Dec. 9.

Following a three-month tour of England, Holland, and France, **Ethel Bartlett** and **Rae Robertson** will return in time to celebrate Christmas in this country. In Europe they gave the first performance of **Bohuslav Martinu's** Three Czech Dances, written for and dedicated to the duopianists. They will include it on their New York recital, on Jan. 11, in Town Hall. . . . **Richard Ellsasser**, concert organist, will leave Los Angeles, the first week in January for his annual transcontinental tour. . . . **Arturo Toscanini** has refused an appointment as honorary lifetime Senator of the Italian Republic, recently offered by President Luigi Einaudi in recognition of the conductor's musical accomplishments. Mr. Toscanini left Italy during the Fascist dictatorship, and has since lived most of the time in this country.

The arrival of the liner *Ile de France*, on Dec. 5, brought **Nicole Henriot**, pianist; **Carlos Chavez**, conductor, composer, and director general of the Ministry of Fine Arts of Mexico; **Orlando Ortiz**, pianist; and **Jack Mills**, president of Mills Music Publishers. . . . **Eunice Podis** has given recitals in Cleveland, Boston, and Chicago, this season, and has made three appearances as piano soloist with the Cleveland Orchestra, under the direction of **Rudolph Ringwall**, and one with the Houston Symphony, conducted by **Efrem Kurtz**. . . . The soloists for the Queens College Choral Society's performance of Handel's *Messiah*, on Dec. 16 and 17, will be **Joan Brainerd**, soprano; **Carol Brice**, contralto; **Robert Harmon**, tenor; and **Myron Sands**, baritone.

On Dec. 3, **Mack Harrell** gave the first European performance of **Victor Babin's** song cycle, *Beloved Stranger*, in the Hague, Holland. The composer accompanied the baritone in this work, which was recently published by Augener Ltd., of London. . . . **Beverly Somach**, violinist, gave recitals in Hastings-on-the-Hudson and in Tarrytown recently. In January she will play in Washington and in Brooklyn, and she will appear in Town Hall, New York, on March 15. . . . Next March, **Otto Erhardt**, régisseur for the Colón Theatre, in Buenos Aires, will go to Milan to stage Wagner's Ring cycle for the Teatro alla Scala. A book by Mr. Erhardt, on Richard Strauss, will appear shortly in Buenos Aires. . . . **Whitemore and Lowe** gave the American Premiere of **Ralph Vaughan Williams' Concerto for Two Pianos and Orchestra**, with the Cincinnati Symphony, conducted by **Thor Johnson**, on Nov. 19 and 20. They will repeat the work with the Boston Symphony, under **Richard Burgin's** direction, on Jan. 20 and 21.



TWENTY YEARS AGO: THEREMIN AND PRODIGY

Leon Theremin, inventor of the RCA Theremin, demonstrates the instrument for Joseph Schillinger (at the piano), who composed the *First Airphonic Suite*, Op. 21, and for Nikolai Sokoloff, conductor of the Cleveland Orchestra, who gave the work its premiere



Louis Persinger, mentor of prodigies, supervises the work of one of the most celebrated, the eight-and-a-half-year-old California violinist, Ruggiero Ricci

Bodanzky Lasted Another Decade

Rosenstock Resigns Metropolitan Post; Bodanzky Returns to Lead German Opera. (Headline). "As for Herr Rosenstock, I do not feel that his career has been as seriously damaged as it might have been, under the circumstances, if he had remained until the end of the season. . . . And as for Mr. Bodanzky, I am not so sure that he had to be persuaded altogether against his will to return to the institution to which he said goodbye forever last spring. . . . the critics were all pretty weary of Bodanzky. . . . It takes pluck on his part to go back and face the old racket there. Will there be a gentler attitude toward his excisions, his tempi, and his peculiarly rigid beat, now that the man brought over as his successor has succumbed to their concert attacks? (Mephisto)

The Hands Still Beat for Stokowski

There doesn't seem to be any way to stop Stokowski now that he has tasted the delights of talking to or rather talking at an audience during a concert. . . . Stokowski's latest is to beg an audience in Philadelphia to dispense with "this strange beating of hands which has no meaning." (Mephisto)

Just Ask the Printer

It is interesting, when one re-reads some of Huneker's amusing and highly equivocal criticism a decade after its original appearance to see what a word-juggler he was. Anyone interested in literary style can see that his manner of choosing the *not juste* was a by-blow of that of Edgar Saltus. "How did he do it" (Mephisto)

Jet Planes for This Generation

Gregory Gorevitch, pianist, who will be heard in this country during the present season, carried modernism to its logical conclusion by coming to America in the Graf Zeppelin, thus being, in all probability, the first musician to arrive in the United States in this manner.

All This and Artistry, Too

"America should produce the greatest voices," says Giovanni Martinelli, tenor of the Metropolitan. "It has been easier in this country not to be an artist. An office, a desk and a telephone—and one is a real estate god! When one can make money so fast, why be an artist? But a movement has set in—the psychology has changed. . . . There is no country in the world which is more tolerant or generous to young people of promise."

Common, or Garden Variety, French

After much backing and filling, much announcing and contradicting, official voice has been given to the fact that Deems Taylor is to make an opera out of Du Maurier's *Peter Ibbetson*. What an opportunity for Mr. Taylor! In the dream scenes he can have music from *The King's Henchman* radioed reminiscently while the second, mute, set of characters act behind a gauze screen. It will be interesting to see how Mr. Taylor will deal with the naive language, "Frankingle," invented by Mimsey and Gogo. Picture one of their pet phrases: "Dispeech yourself, Gogo, to ferm the fineeter!" It geals to perfund and we shall be enraptured! How will it sound accompanied by the well known Taylor orchestration?

Prophet with Honor

With a superb performance at Queen's Hall of *A Mass of Life*, conducted by Sir Thomas Beecham, the Delius Festival was brought to a triumphant conclusion in London. . . . To Sir Thomas goes most of the credit for the consummation of the festival. . . . Recognition on a grand scale has come to Delius late, but in time. The beauty of it is that the physically stricken composer has been so honored during his lifetime and while he was able to be present.

What Happened to It?

Mary Garden is to star in a sound picture of a jazz opera which Hamilton Forrest, young Chicago composer, is writing for her. The title of the work is still a secret, but it is stated that the film has an Egyptian theme with a setting in Alexandria.

Million-Dollar Home

With a silver spade, John L. Severance broke ground for the new home of the Cleveland Orchestra at the corner of Euclid Avenue and East Boulevard. The building, which in honor of its donor will be named Severance Hall, will cost \$1,000,000, which was donated by Mr. Severance and the late Mrs. Severance.

At the Metropolitan

Substituting again for Rosa Ponselle, Elisabeth Rethberg assumed the role of Selika in Meyerbeer's tedious *L'Africaine* for the second time in her Metropolitan career. . . . Tancredi Pasero strengthened the good impression made at his debut by his fine singing as Don Pedro. . . . also in the cast were Nanette Guilford, Beniamino Gigli, and Mario Basiola. Tullio Serafin conducted. Ezio Pinza was a magnificent Grand Inquisitor and Grand Brahmin as well.

The Heavenly Twins

Dreda Aves made her first appearance at the Metropolitan as Santuzza at the Saturday night *Cavalleria Rusticana*, with Frederick Jagel as Turiddu. In the accompanying *Pagliacci*, Lucrezia Bori was Nedda, with Giacomo Lauri-Volpi as Canio, and Antonio Scotti singing one of his infrequent performances of *Tonio*.

Original Boris in Concert Form

Three performances of Boris Godounoff, in concert form, brought the original music of Moussorgsky to the American public for the first time without the emendations of Rimsky-Korsakoff. The performances in Philadelphia were under Leopold Stokowski, who used the original scoring throughout, though incorporating parts of the second Moussorgsky version with the recently discovered first version. . . . The forces assembled were the Philadelphia Orchestra, the Mendelssohn Club, and these soloists: Georges Baklanoff, Boris; Richard Crooks, Dimitri and Shuisky; Sophie Braslau, Marina; Herbert Gould, Pimenn; Fred Patton, Rongini and Varlaam; Rose Bampton, Feodor; Natalie Bodanskaya, Xenia; Paceli Diamond, Nurse; Daniel Healy, Tchekaloff; Albert Mahler, Simpleton and Missail; Josephine Jirak, Innkeeper; and Arthur Holmgren, Benjamin De Loache, Clarence Reinert, and Benjamin Grobani in incidental roles.

RECITALS

(Continued from page 12)

parent artlessness, in the search for and discovery of the highest musical ends.

Pierre Fournier, Cellist
Town Hall, Nov. 27

It is unlikely that finer cello playing will be encountered here this season, or in many seasons to come, than was heard when Pierre Fournier gave a recital in conjunction with the pianist David Stimer. The program was far off the beaten track. It began with Stravinsky's Suite Italienne; passed on to Beethoven's Cello Sonata, Op. 102, No. 1; then offered Schubert's enchanting Arpeggione Sonata, which we hear much too seldom. Following intermission, the two artists gave the first New York performance of Francis Poulenc's new Sonata, composed in 1948, and dedicated to the cellist. Then came Chopin's Introduction and Polonaise brillante, Op. 3, which rarely comes to light. Extras were added in generous measure, and the crowd was assembling outside for a later afternoon concert when the player withdrew.

Mr. Fournier's performances were infused with a superlative taste and incomparable musicianship. There are no limits to the stylistic grace, the loveliness of tone, the polish, the aristocracy of taste this French artist has at his command. And his tech-



Ruggiero Ricci Luigi Silva

nical virtuosity is of the loftiest. It was an unforgettable experience to hear him and Mr. Stimer play the enchanting sonata conceived for the obsolete arpeggione, which is one of Schubert's most enamoring contributions to sonata literature. The delicate contrasts, the rhythmic life, the enchanting melodic contours were things to treasure in the mind.

The first of the two cello sonatas of Beethoven's Op. 102 is usually even harder than the second to digest. Yet if both works were often heard with such artistry as Mr. Fournier and Mr. Stimer addressed to them they would not long remain the tough problems they generally seem.

The Poulenc Sonata, dedicated to Mr. Fournier, consists of four movements—Allegro, Tempo di Marcia; Cavatine; Ballabile; and Finale. Not even a most devoted performance made it seem worth the trouble. The work is discursive and derivative, and Mr. Poulenc, as in many of his recent works, seems eager to hush in the idiom of the romantics, writing a cavatine which sounds here like a page out of Liszt, there a fragment of Rachmaninoff, there something that aspires to be Chopin. In the end, it sets one to wondering what all this prolix jugglery is getting at.

Chopin's early Introduction and Polonaise brillante is, *au fond*, early Chopin. The piano accompaniment is musically the best part of the thing, and Mr. Stimer played the luxuriant keyboard cadenza most admirably.

—H. F. P.

New Friends of Music
Town Hall, Nov. 27, 5:30

Reginald Kell's exquisite playing in Mozart's Clarinet Quintet in A major, K. 581, was the redeeming feature of this concert. The Hungarian Quartet opened the program with a feeble performance of Brahms' Quartet in C minor, Op. 51, No. 1. Not only were the artists insecure in pitch, but they performed the work with a pallor of tone, a lack of balance and of animation that scarcely adumbrated the passion of the music. The C minor Quartet of Brahms is one of the very few compositions in which he made indiscreet demands for dynamics and volume. If the first and last movements are not played with tremendous power and an almost orchestral range of sonority, they tend to fall apart and to sound thin and overwritten.

The quartet seemed to be inspired by the presence of Mr. Kell to more finished and expressive playing. But it was the sensitive, flawlessly phrased and colored performance of the clarinet part that made the interpretation distinguished. Mr. Kell can blend his tone with that of the viola or the cello in one passage, and emerge in the next as a distinct voice, with uncommon skill. The concert ended with a performance of Brahms' String Sextet in B flat major, Op. 18, in which the Hungarian Quartet was assisted by Milton Katims, violist, and Benar Heifetz, cellist.

—R. S.

Mercês Silva-Telles, Pianist
Town Hall, Nov. 27 (Debut)

This was Mercês Silva-Telles' first New York recital, and the young Brazilian pianist disclosed reliable technique, musical sensibility, and an unusually pleasant tone. The program had an unusual touch in an ordering

that was intelligently calculated to promote a sense of contrast. It contained Hindemith's Second Sonata; Bach's Chromatic Fantasy and Fugue; Brahms' Sonata in F sharp minor, Op. 2; and, after the intermission, Roumanian Folk Dances by Bartók; a waltz and the F minor Fantasy by Chopin; and a waltz and an étude by Liszt.

Miss Silva-Telles played all of these works tastefully, though sometimes, as in the Hindemith sonata and the Chopin Fantasy, her reserve tended towards a dry, virtually colorless, detachment. She brought a good deal of sentiment, however, to the Brahms sonata, and if she lacked the power to project completely the bigness of its utterance, her interpretation was valid enough in its own feminine terms. While she went through the smaller items on the program rather mechanically, she played the Bach work with spontaneity and a greater concern for details of phrasing and color.

—A. B.

Alma Trio
Times Hall, Nov. 28

The Alma Trio (Adolph Baller, piano; Roman Totenberg, violin; and Gabor Rejto, cello) gave another distinguished concert, the second of their series of three consecutive Monday evening programs. As before, the list was planned to include sonatas for cello and piano, and violin and piano, sandwiched between two trios.

The evening opened with a Mozart Trio in B flat major, played in delightfully authentic style, full of elegance and grace. Then Mr. Rejto and Mr. Baller took the stage for an impassioned interpretation of Brahms' Sonata in F major, Op. 99. After the intermission, Mr. Totenberg took his turn with the pianist, playing Hindemith's Sonata in C (1939) immaculately. The closing work, Dvorak's Dumky Trio, Op. 90, was an eloquent climax to the extraordinarily rewarding evening. Excellent though all the participants had been, together and separately, they outdid themselves in a performance that seemed to soar, balancing the quickly shifting moods of this work with wonderful precision, yet with utter freedom of expression.

—A. B.

Ruggiero Ricci, Violinist
Carnegie Hall, Nov. 30

Ruggiero Ricci's program on this occasion contained matter for all tastes, and if the violinist aimed at pleasing the largest possible number he unquestionably succeeded. The artist began the evening with Tartini's Devil's Trill Sonata (with the Kreisler cadenza). There was much to relish in the performance, which was technically finished and in perfect taste. Then Mr. Ricci and his excellent pianist, Carlo Bussotti, united in an extremely well integrated interpretation of Beethoven's Sonata in E flat, Op. 12, No. 3. To be sure, chamber music of this type is best heard in a more intimate frame than Carnegie Hall. Yet the musicianship of these artists is of a type not easily surpassed.

Having disposed of Beethoven, the two players turned to Hindemith's Sonata in E, composed in 1935, and then to Bartók's peppery Second Rhapsody. It was, perhaps, only inevitable that in the last named work Mr. Ricci's bow should have rasped and scraped. But he more than made amends for this by the truly smooth and manifest loftiness of feeling he brought to Bach's B minor Partita for unaccompanied violin. Here was playing of uncommon feeling, filled with a notable feeling for artistic proportion. After this admirable artistry, Mr. Ricci excited his hearers by a feat of a different order—Paganini's pyrotechnical show piece, his Variations on God Save the King. Here the technical scintillations of which Mr. Ricci is a master provoked a de-

mand for encores that the violinist was kept busy satisfying.

—H. F. P.

Paganini Quartet
Times Hall, Nov. 30

An exhilarating performance of Béla Bartók's First Quartet was the most distinguished achievement of this recital. The musicians played the quartet with such brilliance and devotion that the listener was scarcely conscious of its severe intellectual as well as emotional demands. There are few works in the repertoire so concentrated as this one. Bartók seems to have conceived his First Quartet as a sort of tone poem, not in a programmatic sense, but in the freedom and range of its expression. Not only were the sonorities extraordinarily rich, but the rhythms were exciting, as the Paganini Quartet played the work. The wonderfully logical structural development of the first movement, with its striking use of two voices in contrast to the four, was emphasized; and the last movement was a tour de force, yet musically dignified.

Only a composition like the Bartók quartet could have followed Beethoven's Quartet in E minor, Op. 59, No. 2, without a sense of letdown. The Paganini Quartet played it with the tempestuous force it requires, if a bit too freely and rhapsodically in certain passages, notably in the finale. The evening opened with a polished performance of Haydn's Quartet in B flat major, Op. 64, No. 3. This astonishing work contains some of Haydn's most prophetic passages, including a few measures of chromatic harmony, in the Adagio movement, that sound startlingly like Wagner.

—R. S.

Luigi Silva, Cellist
Times Hall, Dec. 1

Luigi Silva deserves credit not only for his serious musicianship, excellent technique, and rounded tone, but also for his flair for making effective arrangements for his own instrument. His version of six Roumanian Dances by Bartók had idiomatic colors, and in his expert hands Paganini's Variazioni di bravura on Themes from Rossini's Moses (played on one string alone) was a convincing showpiece. He also played an arrangement of an arrangement—a Vivaldi-Bach Ricitativo, Allegro, and Cadenza—and had a hand of a different kind in the Adagio and Allegro from Boccherini's Sonata in A major, Op. 7, No. 6, realizing the basso continuo himself.

In Brahms' Sonata in F major, Op. 99, and Casella's Sonata in C major (1927), which completed the program, Mr. Silva had music of extensive scope in which to illustrate the completeness of his musical accomplishments. He played these in personal terms, choosing a basic vein of intimate lyricism, and filling in with gentle phrasing and subtle nuances of color. Artur Balsam's accompaniments were completely delightful.

—A. B.

Bach Aria Group
Town Hall, Nov. 30

This was the first of the Bach Aria Group's three subscription concerts scheduled in Town Hall this season.

(Continued on page 18)

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Hendl Conducts
Dallas Symphony
In Sunday Series

DALLAS.—A Sunday afternoon subscription series, new this season, was begun by the Dallas Symphony on Nov. 6. Walter Hendl conducted the orchestra in his arrangement of Bach's Toccata and Fugue in D minor, Mendelssohn's Italian Symphony, Debussy's La Mer, and Strauss' Till Eulenspiegel. A day earlier, the orchestra played its first young people's program, with Mr. Hendl as commentator and conductor.

The first recital appearance in Dallas of Burl Ives, folk singer, opened the Community Course at McFarlin Memorial Auditorium, on Nov. 2. The following night, the second event on the Civic Music Course, given in the same auditorium, brought the Robert Shaw Chorale. Mr. Shaw conducted his singers, sometimes accompanied by a small orchestral ensemble, in works by Bach, Debussy, Poulenc, Schubert, Vecchi, Gibbons, and Di Lasso; in choruses from operas by Verdi, Rameau, and Mousorgsky; and in folk songs arranged by Gail Kubik.

At Fair Park Auditorium, the Dallas-Fort Worth Concert Bureau, managed by Viola Dixon, presented Carol Brice, contralto, on the first program of its season, on Nov. 4.

The high point of the Dallas Symphony season, so far, was the program conducted by Sir Thomas Beecham, on Nov. 26, when Walter Hendl, the regular conductor of the orchestra, appeared as soloist in Brahms' Piano Concerto in D minor. Two young Texan pianists, Mary Ann Hudgins and Monte Hill Davis, co-winners of the George B. Dealey award of \$250, were soloists in Mozart's Concerto in E flat, for two pianos, K. 365, at the orchestra's second Monday night concert, Nov. 14. The program, conducted by Mr. Hendl, also included Shostakovich's Fifth Symphony.

On Nov. 20, at the second concert of the orchestra's new Sunday afternoon series, Rudolf Firkusny was soloist in the first performance of Bohuslav Martinu's Third Piano Concerto, which was cordially received by the audience. Mr. Firkusny played Mendelssohn's First Piano Concerto, in G minor, on the same program. At the concert on Nov. 28, Frances Yeend sang, in English, arias from Weber's Der Freischütz and Tchaikovsky's Eugene Onegin, and, in German, Mariettas Lied from Korngold's Die Tote Stadt. Both programs were conducted by Mr. Hendl.

Sir Thomas Beecham lectured at the Hockday School on Nov. 22, and again the following night in the Texas Room of the Baker Hotel. Mary Garden spoke informally on her experiences as a singer, in McFarlin Memorial Auditorium, on Nov. 29.

The list of recent musical events in Dallas has included a piano recital on Nov. 22 by Shirley Aronoff, sponsored by the Dallas Federation of Music Clubs; a recital on Nov. 11 by Lois Risley, flutist, accompanied by LaRue Johnson; a concert on Nov. 13 by the Southern Methodist University choir, directed by Orville J. Borchers; a recital on Nov. 25 by David Craighead, organist, at Highland Park Presbyterian Church; a Christmas program on Nov. 25 by the Apollo Boys' Choir, directed by Coleman Cooper, in the auditorium of Sanger Bros., Inc.; and the first concert of the season by the Southern Methodist University Symphony, conducted by Oakley Pittman, at McFarlin Memorial Auditorium. The Mustang Men, a choral group directed by James Wells, and Philip Williams, violinist, were guest artists on the last named program.

—MABEL CRANFILL

Whitney Conducts
First Performance
Of Bennett Piece

LOUISVILLE, KY.—On its second program of the season, on Nov. 30, the Louisville Orchestra gave the first performance of Robert Russell Bennett's Concert Variations on a Crooner's Theme, for violin and orchestra, commissioned by the Louisville Philharmonic Society. The work is dedicated to the society and to Aaron Rosand, who played the solo part. This ten-minute work includes five variations on a lullaby-like theme. Much of it uses the jazz idiom, and the variation representing the "four beat bounce" is especially delightful. As a whole, the composition is agreeably lighthearted, containing some brilliant display passages for the solo instrument, which Mr. Rosand played with spirit. The composer was present for the premiere. The program, conducted by Robert Whitney, also included Elgar's transcription of Handel's Overture in D minor; Haydn's Symphony No. 88, in G major; Tchaikovsky's Violin Concerto, with Mr. Rosand as soloist; and the waltzes from Strauss' Der Rosenkavalier.

The Louisville Community Concert Association opened its current series with the Charles L. Wagner Opera Company productions of Cavalleria Rusticana and Pagliacci, given at the Memorial Auditorium, on Nov. 26. The Chamber Music Society presented the first of its concerts at the Playhouse, on Nov. 11, when the Hungarian Quartet played before a large, responsive audience.

Bach's cantata, Watch Ye, Pray Ye, was sung by the choir of St. Andrew's Episcopal Church, directed by Robert Crone, in a special Choral Evensong program at the church, on Nov. 27. The Louisville Chapter of the American Guild of Organists presented Oswald Ragatz in an organ recital at the Fourth Avenue Presbyterian Church, on Nov. 8.

On Nov. 17, the Hattie Bishop Speed Fund presented Szymon Goldberg in a violin recital. As at his first appearance in Louisville, Mr. Goldberg was enthusiastically received.

The Louisville Philharmonic Chorus gave its first program of the season, on Nov. 16, at the Columbia Auditorium, under the direction of Edward Barret. Stravinsky's Mass was sung here for the first time in this program, which also included William Schuman's Prelude, Randall Thompson's Four Methodist Hymn Paraphrases and two madrigals by Ned Rorem. The chorus sang with its customary excellence.

—H. W. HAUSCHILD

Nashville Inaugurates
Fourth Symphony Season

NASHVILLE, TENN.—The Nashville Symphony, conducted by William Strickland, began its fourth season, on Oct. 18, with a program listing Hans Kindler's arrangement of three seventeenth-century Dutch tunes by Valerius; Strauss' Serenade for Wind Instruments; Bach's Concerto in C major, for three pianos; and Beethoven's First Symphony. Soloists in the concerto were Lawrence Goodman, Mary Douthitt Bold, and Margaret Seely. The orchestra's second concert, on Nov. 8, included Beethoven's Second Symphony; Smetana's The Moldau; and Vaughan Williams' Five Mystical Songs, with Mac Morgan as the baritone soloist. The orchestra, sponsored by the Nashville Civic Music Association, has expanded its season this year from six to nine concerts, each of which will include the performance of a Beethoven symphony. Charles Callanan is the orchestra's new general manager.

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RECITALS

(Continued from page 16)

season to commemorate the bicentennial, in 1950, of J. S. Bach's death. The group, directed by William H. Scheide, includes Jean Carlton, soprano; Margaret Tobias, contralto; Robert Harmon, tenor; Norman Farrow, bass-baritone; Maurice Wilk, violinist; Bernard Greenhouse, cellist; Julius Baker, flutist; Robert Bloom, oboist; and Sergius Kagen, pianist.

The service rendered by the ensemble in performing the comparatively neglected arias from Bach's cantatas is both notable and praiseworthy. To hear these varied and richly expressive works is to realize anew the seemingly inexhaustible inspiration the composer brought to the labor of turning out church music year after year.

The group's presentation of the music, reasonably adequate, suffered primarily from an uneven balance between singers and instrumentalists, since the latter frequently overpowered the former. The instrumentalists' phrasing was constantly beautiful, but the violinist's tone had too much vibrato for this kind of music. Among the singers, Miss Tobias and Mr. Farrow brought the best vocal resources to the performance, although all of them sang ably and expressively. The remaining concerts in this series are scheduled for Jan. 4 and Feb. 9. —R. E.

Evelynn Corvello, Soprano
Town Hall, Dec. 1 (Debut)

Evelynn Corvello, young San Francisco coloratura soprano who has appeared as Olympia, in *The Tales of*

Hoffmann, with the San Francisco Opera Company, made her first New York appearance in a recital program that included songs by Rosa, Cavalli, Debussy, Poulenc, Obradors, Grandados, Watts, and Gibbs; Ophelia's mad scene, from Thomas' *Hamlet*; arrangements of folk songs by Estelle Lieblich and Hall Johnston; and the Scarlatti-Van Leeuwen cantata, *Solitudine Avenue*.

At its best, Miss Corvello's voice, a real coloratura in its range and basic texture, was capable of beautiful effects. She sang tastefully and intelligently, if without great musical or dramatic penetration, and she showed a grasp of the essential elements of coloratura style. She did her best singing in Granados' *Elegia Eterna* and El Tra la la y el Punteado, where her vocalism was more consistently under control than at other times, and she projected the rhythms with great vitality. In almost everything she sang there were moments where her tones were concentrated and securely on pitch; but her production was constantly changing, and tones of brilliance and clarity were juxtaposed with tones of less ingratiating quality, many of which wobbled badly from pitch. Miss Corvello demonstrated that she possesses many of the elements necessary for satisfying coloratura singing; it is to be hoped that she will reconsider her vocal method and realize the natural capacities of her voice. —J. H. JR.

Rudolf Serkin, Pianist
Carnegie Hall, Dec. 2

This recital was one of those in which Rudolf Serkin's art was at its peak. It offered great music from first to last, and the pianist approached everything he undertook in a mood of such lofty poetry, such imaginative wealth, such breadth, nobility, and grandeur that the hearer was hard pressed to decide which of his accomplishments was the greater. When the program ended with an overwhelming performance of Schumann's *Symphonic Studies*, with that original close of the finale which Mr. Serkin played in New York on a past occasion, not a listener stirred, and there could be no question of ending till the pianist had returned for a couple of extras—Chopin's *Butterfly Etude*, and a delightful polka by Smetana, for which the artist has frequently displayed a special predilection.

The evening began with Haydn's *E flat Sonata* and Bach's *G major French Suite*. It was in both these works that the present reviewer was first overwhelmed by the splendor of Mr. Serkin's playing in Berlin twenty years ago. Since that far-off day his art has deepened and taken on an even more powerful fascination than it used to possess. None has really excelled his interpretation of Haydn's greatest sonata to this day. As for the Fifth French Suite, it was as exquisite a revelation of any clavier work of Bach as Mr. Serkin has ever achieved. In the speed of the Courante, the exquisite simplicity of the Loure, the songfulness of the Allemande, one was treated to the proper Bach style in all its enchantment.

There was also magnificent playing in Beethoven's *Waldstein Sonata*. It was tense, if you will, but also sensitively emotional. The recurring theme of the finale was of ravishing color. What if the closing measures sounded breathless and rushed; they were always of a controlled intensity.

The *Symphonic Studies* received a gorgeously romantic interpretation. It is not easy to determine which of the variations was the more penetrating, the more exquisite in color, the more fanciful, the more rhapsodic. Few of the most subtle lyricists of the keyboard have in recent years approached Mr. Serkin's delivery of the *G sharp minor* variation, with its murmurous background, its unmatched sensitivity. It will surely be

long before such a monumental performance of the *Symphonic Studies* will again be granted us. —H. F. P.

Ethel Elfenbein, Pianist
Town Hall, Dec. 2

Ethel Elfenbein demonstrated sound musicianship in everything she played, making necessary stylistic distinctions and preserving structural continuities. The agreeable tone she produced could be colored at will, and her sonorities were quite full-bodied. In three works—Harold Bauer's transcription of Franck's *Prelude, Fugue and Variation*; Beethoven's *Sonata in E flat, Op. 31, No. 3*; and Chopin's *Barcarolle*—the sincerity, devotion and musicality of her playing suggested that her interpretive abilities would deepen and further mature in the right directions.

What kept Miss Elfenbein's recital from being more than just a pleasant experience were an occasional lack of rhythmic definition and the tendency to rush tempos now and then. The basic rhythmic figure, for example, in Debussy's *Mouvement* was too indistinct to set off properly the rest of the musical material, and Ravel's *Alborada del gracioso* was taken too rapidly to permit all its tricky rhythms to be effectively projected.

In addition to the works already mentioned, the program included a Scarlatti sonata; Debussy's *Hommage à Rameau*; and three compositions by Brahms—the *Edward Ballade*; the *Capriccio in B minor, Op. 76, No. 2*; and the *Rhapsody in E flat, Op. 119, No. 4*. —R. E.

Sari Biro, Pianist
Carnegie Hall, Dec. 3, 2:30

The first New York performance of Leo Weiner's *Concertino*, for piano and orchestra, was a feature of the last program in Sari Biro's series of three concerts. In the course of the series she played nine concertos, assisted on each occasion by an orchestra conducted by Emanuel Vardi. The final program, which opened with Mendelssohn's *Hebrides Overture*, also included Franck's *Symphonic Variations*, and Beethoven's *Third Concerto*, in C minor.

Mr. Weiner's *Concertino*, in two movements, is written in a conventional manner but it affords many agreeable moments. The themes of the first movement, *Allegro amabile quasi allegretto*, are presented in massed instrumental combinations, alternating with the solo piano; the second movement, *Vivace*, is a rondo built around a rhythmically infectious folk-like theme. In this work Miss Biro achieved her most brilliant playing of the afternoon, again indicating that she is most at home in contemporary music. With capable support from Mr. Vardi and the orchestra, her performance of the concertino was well-paced and virile.

In the slow movement of the Beethoven concerto, Miss Biro created and maintained a sensitive mood; the other movements, however, lacked imagination in dealing with the material and its development. Franck's *Symphonic Variations* came off the least well; Miss Biro showed an inability to inflect a melodic line and to make it sing, or to use the rubato style this piece demands. —G. K. B.

Ruben Varga, Violinist
Town Hall, Dec. 3, 3:00 (Debut)

Ruben Varga's first New York recital was sponsored by the Light-house of the New York Association for the Blind. The young violinist was born in Tel Aviv, and entered the Palestine Conservatory of Music at the age of seven. Soon afterward, he was totally blinded by shrapnel, but continued his studies. He has appeared as soloist with the Budapest Philharmonic and with the Palestine Symphony, and has played concerts in Tel Aviv, Jerusalem, and Haifa. In 1947 he came to New York.



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Mr. Varga's debut program was long and exacting, but he was equal to it. It contained Brahms' *G major Sonata*; Bach's unaccompanied *Partita in D minor*; Chausson's *Poème*; his own *Prelude and Caprice* (for violin alone); and Ravel's *Tzigane*. As a technician, the violinist was thoroughly adept, and he was capable of producing a good-sized tone. If there were occasional lapses of pitch, these were relatively rare, and his tones elsewhere were remarkably well centered and vibrant. His double stops were exceptionally pure and full, and he negotiated rapid figurations with great clarity. His own work gave him the best opportunity of the evening to exhibit his technical achievements, and he dispatched it with brilliance.

There was much to admire, too, in Mr. Varga's purely musical accompaniment. (Continued on page 20)

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Ballet Theatre Baltimore Stand Begins Winter Tour

BALTIMORE.—Ballet Theatre, under the sponsorship of the Baltimore Symphony, opened its tour on Nov. 24 at the Lyric Theatre, before a capacity audience. For several years, with the exception of last season, this has been an annual visit, and local ballet lovers had been looking forward to seeing such favorites as Nora Kaye, John Kriza, Hugh Laing, and Igor Youskevitch.

Last year, after its spring season at the Metropolitan Opera House, Ballet Theatre disbanded for financial reasons, and there had been considerable speculation as to the possibility of future performance. When news of the Baltimore opening was announced there was much local rejoicing. From here the troupe is to go to the Mid-west, with a stop in Chicago, then on to the West Coast, returning via the South. It will return in time to open its New York spring season at the Metropolitan Opera House at Easter. After three weeks in New York, the group will go to Europe to fill engagements there. About eighty people are traveling with the company on the tour—forty dancers, twenty musicians, and members of the administrative and technical staffs. Max Goberman, musical director of the company, is conducting all performances this season.

The first night of the Baltimore two-night stand proved the more interesting. No new works were given, but *Jardin aux Lilas*, *Billy the Kid*, and *La Fille Mal Gardée* had not been seen here for some time. Maria



BRAZILIAN VIOLINIST VISITS MINNESOTA

As Altea Alimonda opens the current Civic Music Association series in Hibbing, she is greeted backstage by Floyd Low, secretary of the association; Katherine Hessler, vice-president; Andrew Sinamark, president; and Andy Hultstand, treasurer (right). Seated at the piano is Erwin Jospe, accompanist

Hibbing Tribune

Tallchief could not be with the company here, since she was appearing with the New York City Ballet. Missing too were Anthony Tudor, on leave of absence in England; Alicia Alonso, who is touring the Latin-American countries with her own group; and Muriel Bentley, who had commitments with a new Broadway production.

The first night opened with a superb performance of *Swan Lake*, with Nana Gollner and Igor Youskevitch. The corps de ballet was neat and precise; the orchestra, under Mr. Goberman, played well; and a standard of performance was established that continued throughout the evening. John Kriza gave a rousing performance as Billy, the bandit-hero, in the Eugene Loring-Aaron Copland *Billy the Kid*. Also notable was the dancing of Peter Gladke, as the Sheriff; and Ruth Ann Koesun brought poignancy to her characterization of the Sweetheart and Mother. Nora Kaye and Igor Youskevitch danced the *Black Swan* pas de deux with an elegance that brought out the finest details in this work. A sparkling presentation of *Gala Performance* closed the first-night program. Mary Burr, Diana Adams, and Shellie Farrell were excellent as the Russian, Italian, and French ballerinas. Hugh Laing and Eric Braun were their competent partners.

The program of the second night had individual numbers that were fine, but as a whole did not carry on the high level set on the previous night. *La Fille mal Gardée* was given a sprightly and utterly enchanting performance. Nana Gollner and John Kriza were fresh and zestful as the peasant lovers; and Paul Godkin deserves special mention for his excellent portrayal of the light-witted rival. In *Jardin aux Lilas*, Nora Kaye and Hugh Laing took the leading roles, with Dimitri Romanoff and Mary Burr. *Pas de Quatre* had Diana Adams, Norma Vance, Mary Burr, and Ruth Ann Koesun as the four ballerinas. The final work, the Tchaikovsky-Balanchine *Theme and Variations*, had a spirited and smooth performance, with Nora Kaye and Igor Youskevitch.

—GEORGE KENT BELLOWES

Stradivarius Society To Present First Concerts

The Stradivarius Society, a newly-formed organization directed by its founder, Gerald Warburg, cellist, will make its debut in New York with a series of six concerts at the Metropolitan Museum of Art, on Jan. 10 and 11, Feb. 8 and 9, and March 8 and 9. The society's programs will include works for unusual combinations of strings and woodwinds.

Indiana University Gives Heiden Premiere

BLOOMINGTON, IND.—A new work by Bernhard Heiden, *Euphorion: Scene for Orchestra*, received its premiere at a concert honoring the bicentennial of Goethe's birth, at Indiana University, on Nov. 9. The work is based on a scene in the second part of *Faust*, in which Euphorion, the son of Faust and Helen of Troy, represents the union of Classicism and Romanticism.

Goethe has indicated that music be used throughout this scene—a designation that prompted Mr. Heiden to choose it as the basis for a musical composition. The music, however, is not intended as a background for the scene, but rather as a transformation of the dramatic idea into a musical medium. The work was written last July especially for this concert and for the Indiana University Symphony, at the suggestion of its conductor, Ernst Hoffman.

The work presents the transformation of a musical theme as a parallel to the life of Euphorion, who is at once the embodiment of the spirit of poetry, the symbol of the union of the classic and the romantic, and a representation of Lord Byron. In Byron, whom he greatly admired, Goethe saw the example *par excellence* of a superbly gifted genius unable to come to terms with the world, and finally destroyed by an eccentric dream of military glory. Euphorion, impetuous and reckless, ascends a rock from which he hears the roar of a distant battle. In his desire to win glory and to join the fighting, he imagines that he can fly, throws himself into the air, and falls lifeless at the feet of Faust and Helen. The composition ends with a dirge-like passacaglia, which depicts the chorus of Helen's maidens lamenting the death of the young Euphorion.

Bernhard Heiden, associate professor of music at Indiana University since 1946, graduated from the State Academy of Music in Berlin. In 1933 he was awarded the Mendelssohn Prize for composition; he was the last musician to receive this award, since the Nazis abolished the competition that year. A resident of the United States since 1935, he was conductor of the Detroit Chamber Orchestra before entering the Army. His String Quartet (1946) was given its premiere by the Berkshire Quartet in 1948; and his Sonata for French Horn and Piano was played last year at Columbia University, and at the Yaddo Festival of Contemporary Music, in Saratoga Springs, N. Y.

—PAUL NETTL

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RECITALS

(Continued from page 18)

ishments. His sincerity of purpose was evident in every work. He held together the shifting moods of Chausson's Poème with an intuitive sense of the relative values of its sections, though he did not quite capture its rapturous mood. If he did not bring sufficient spontaneity to the Brahms sonata or the Bach partita, the sonata had moments of tenderness, and the partita was meticulously phrased. All in all, it was an auspicious recital, and Mr. Varga's shortcomings, attributable as they were to youthful immaturity, seemed no great matter in view of his total achievement.

—A. B.

Andrée Berty, Pianist Town Hall, Dec. 3, 5:30 (Debut)

Andrée Berty, a young French pianist, won the 1949 Prix de New York, awarded by the Akademia Raymond Duncan, in Paris. This prize entitled her to an American appearance, which she made at this time. Mr. Duncan was present, in his usual toga, to introduce her.

With the exception of Bach's Partita in G minor, Chopin's Ballade in G minor, and Liszt's Twelfth Rhapsody, the pianist's program was devoted to works by French composers—Rameau, Couperin, Debussy,

Fauré, Pierné, Ravel, and Gaillard. Fauré's Sicilienne and Gaillard's Guitares, rarely played here, should make useful, if not profound, material for the piano recitalist.

The chief characteristic of Miss Berty's playing was a natural exuberance, which started out to be quite charming but became somewhat wearing before the recital was over. The pianist had considerable technical facility, particularly in passages requiring the rapid alternation of hands, but it could not function accurately under the gusto with which she liked to attack the piano. In search of properly grand effects, Miss Berty's hands would race across the keyboard or crash into chords letting the fingers fall where they would.

In the quieter works, the pianist's playing was often delightful for its color, tone, spirited rhythms, and dramatic timing, but even here her élan would occasionally break through to lend an unorthodox touch—interesting but unconvincing—to her work. Bach's partita has probably not had quite such a strenuous rendition as Miss Berty gave it in a long time.

—R. E.

Winifred Young, Pianist Carnegie Hall, Dec. 3, 5:30

Winifred Young's ambitious program included Beethoven's Sonata in E major, Op. 109; Chopin's Sonata in B minor; George Antheil's Third Sonata (a first performance); and works by Handel, Schumann, Debussy, and Schmitt. The pianist's musical approach was consistently engaging, if not above distortions for merely pretty effects. She had a great variety of colors at her disposal, and dispersed them spontaneously in every work, although the more exacting portions of her program were a bit too much for her technique.

Mr. Antheil's sonata is a fusion of idioms from Liszt to Shostakovich, peppered with unexpected dissonances. Its three movements—Heroic, Romantic, and Diabolic—suggest a tongue-in-cheek parody of the big nineteenth-century sonatas. The effect is highly amusing. But it is also surprisingly affecting, and gives the impression that Mr. Antheil's abstract musical gifts are so forceful as to push themselves to the surface in spite of any satiric intention.

—A. B.

Metropolitan Russian Chorus Town Hall, Dec. 3

The Metropolitan Russian Male Chorus, which has been unusually well drilled, responded with precision to every directive of its conductor, Nicholas V. Borodulia. The balances between the voice-parts were always well calculated, and the chorus was capable of many impressive effects—among them sudden pianissimos, slowly rising crescendos, whispered hums, and bell-imitations.

The all-Russian program was divided into three parts—two secular and one liturgical—with two intermissions. It included music by Gretchaninoff, Tchesnokoff, and Tchaikovsky; traditional works; and arrangements by Salama, Serge Jaroff, and Mr. Borodulia.

—A. B.

New Friends of Music Town Hall, Dec. 4, 5:30

Both Arnold Schönberg's settings of poems from Stefan George's Das Buch der Hängenden Gärten and Mozart's Serenade in E flat major, K. 375, for winds, are works of the highest quality that we almost never have an opportunity to hear; so the New Friends of Music lived up to their name in full measure with this program.

Rose Bampton, soprano, and Erich Ito Kahn, pianist, performed the long, emotionally subtle and involved, and technically taxing Schönberg cycle with exemplary devotion and intelligence. Das Buch der Hängenden Gärten, composed between the years



Rose Bampton



Frieda Hempel

1907 and 1911, is a transitional work. In these settings of fifteen George poems, Schönberg was breaking away from tonality and traditional concepts of form. He did not, however, employ the Sprechstimme that he was to use in Pierrot Lunaire (1912), and he was more obviously concerned with musical than vocal experimentation. Perhaps because Pierrot Lunaire is so emotionally direct and vivid, and so felicitous in its blending of word and tone, the George songs, by comparison, seem less spontaneous. One feels that Stefan George's exquisitely finished and precise, but recondite, verse lent itself less happily to Schönberg's musical treatment than the equally imagistic but more dramatic text of Pierrot Lunaire.

In Mozart's heavenly Serenade, Ignace Strassegger conducted an ensemble made up of Ralph Gomberg and Jerome Roth, oboes; Clark Brody, Jr., and Wallace Shapiro, clarinets; Fred E. Klein and Daniel Cowan, French horns; and Leonard Sharrow and Bernard H. Garfield, bassoons. He obtained from his accomplished players a beautiful balance and blend of tone. The Serenade is one of those masterpieces Mozart dashed off for a special occasion, putting in a few serious touches (as he wrote to his father) because one of the listeners was a man whose taste he highly respected. It offered a perfect release for the mental and emotional strain of listening to a work as fascinating, yet unfamiliar and challenging, as the Schönberg songs.

—R. S.

Frieda Hempel, Soprano Town Hall, Dec. 4, 3:00

As the major undertaking of her annual Town Hall recital, Frieda Hempel offered, in memory of the composer, the first-act monologue from Strauss' Der Rosenkavalier. She also came within days of marking the 36th anniversary of the opera in this country, where, on Dec. 9, 1913, at the Metropolitan, she created the role of the Marschallin. She had first sung the part in 1911, when Strauss had given her a choice of the three principal female roles for the first performance of Der Rosenkavalier by the Berlin Royal Opera, where she had made her debut in 1905.

To sing at all after a career of such span is remarkable; to sing as well as Miss Hempel is little short of miraculous. The concessions that need be made to her vocalism on grounds of distinction and venerability are few indeed. To be sure, in such demanding songs as Brahms' O, wusst ich doch den Weg Zurück, her top tones would occasionally spread or waver; and she tended to take such songs as Schubert's Der Musensohn and Wolf's Mausfallen Sprüchlein at such a clip that she was a little breathless at the end. But she always sang each song clear through to the end with a unified conception, and she never failed to make her points clear. There are few singers of the present generation who can equal, let alone surpass, the supremely right and beautiful placement of her voice, the completeness of her vocalism, or the magnificently vital and flexible rhythmic sense that is hers.

Although Miss Hempel did not en-

tirely capture the theatrical context in her singing of the excerpt from Der Rosenkavalier, there were many beautiful and revelatory things in it—notably the rhythmic pulse and vocal color she gave to the phrase, "Die alte Frau, die alte Marschallin," and the lovely line with which she projected "Da drin ist die silberne Ros'n." In addition to the monologue, there was a long and taxing list of lieder by Schubert, Schumann, Brahms, Mahler, Pfitzner, Wolf, Loewe, and Blech, in which her singing of Schubert's Auf dem Wasser zu singen and Ihr Bild, and Brahms' Sonntag und Spinnstube provided particularly high points. Miss Hempel's admirers would not cease applauding until she returned to sing a final encore, in the best recital tradition of a generation fast passing from public view—Home, Sweet Home, with appoggiaturas. Edwin McDonnell was at the piano.

—J. H., JR.

Paganini Quartet Times Hall, Dec. 4

The Paganini Quartet concluded its series of three concerts by playing a program consisting of Haydn's F major Quartet, Op. 77, No. 2; Beethoven's Quartet in C major, Op. 59, No. 3, in which the artists brought to the heroic fugue all the spirit one might have wished; and the Ravel Quartet.

—H. F. P.

Tii Niemela, Soprano Times Hall, Dec. 4, 3:00 (Debut)

Tii Niemelä, Finnish soprano, was brought to this country under the auspices of the American European Artistic Exchange, organized by the late Hans Kindler to foster international friendship through musical channels. Her debut program included groups of songs by Respighi, Dvorak, Schubert, Kilpinen, and Sibelius.

Miss Niemelä sang with an unusual understanding of and absorption in the music. Each song maintained a unity of mood that was always appropriate. Simple gestures were used with telling effect, and, when the song

(Continued on page 22)



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Sevitzky Leads Musical Tribute To Hoosier Writer

INDIANAPOLIS. — The Indianapolis Symphony, conducted by Fabien Sevitzky, began its first program of the season, on Nov. 12 and 13, in the Murat Theatre, with a tribute to James Whitcomb Riley, the Hoosier poet, who was born a hundred years ago. This tribute took the form of

musical sentences, played in sequence as one composition, written by Robert Russell Bennett, Frederick Jacobi, Morton Gould, Paul Creston, Paul White, Hoagy Carmichael, Mr. Sevitzky, and Deems Taylor. These sentences seemed meaningless, with the exception of those by Mr. Carmichael and Mr. Sevitzky, whose works conveyed some of Riley's character. The Air for the G string, from Bach's D major Suite, was also played by the orchestra in the poet's honor, since "it was a great favorite with him."

The rest of the program included the first performance of Eugene Zador's colorful transcription of an organ Prelude and Fugue in F minor by Bach; the first performance of Dohnanyi's charming Waltz Suite; and Tchaikovsky's Fourth Symphony. The orchestra sounded exceptionally well in its first concert, and Mr. Sevitzky conducted with his customary excellence.

On the programs for Nov. 26 and 27, Mr. Sevitzky conducted the orchestra in the Overture from Bach's D major Suite; Kurt Atterberg's Sixth Symphony; Bartók's Third Piano Concerto, with Jacob Lateiner as soloist; Strauss' Death and Transfiguration; the first performance of Paul Creston's Homage, in its string orchestra version; and Smetana's The Moldau. On Nov. 19 the Indianapolis Symphony played its first children's concert of the season, in Cadle Tabernacle.

The fall's first recital, on Oct. 7, was given by Bomar Cramer, pianist, for the Indianapolis Matinee Musicale, in Ayres Auditorium. On Oct. 17, in the Murat Theatre, the Martens Concerts Series presented the Charles L. Wagner Opera Company in Cavalleria Rusticana and Pagliacci. Edwin Biltcliffe, pianist, gave a debut recital in the Murat Theatre, on Oct. 23; and the Jordan Conservatory presented Ozan Marsh, the head of its piano department, in a recital in the Murat Theatre, on Nov. 6.

The first concert on the Ensemble Music Society's series was given by the Hungarian Quartet, in the World War Memorial Auditorium, on Nov. 9. The Indianapolis Maennerchor, directed by Clarence Elbert, sang in the Athenaeum Auditorium, on Nov. 19. A newly formed trio, including Eugene Kilinski, violinist; Joseph Saunders, cellist; and Dorothy Munger, pianist, appeared on the Maennerchor's program. Thomas L. Thomas gave a recital in the Murat Theatre, on Nov. 20, on the Martens Concerts Series. The baritone was accompanied by Jacob Hannemann.

—EDWIN BILTCLEFFE

Reiter Conducts As San Antonio Orchestra Begins

SAN ANTONIO, TEX.—The San Antonio Symphony, conducted by Max Reiter, opened its eleventh season, on Nov. 12, at Municipal Auditorium, with a program that included Beethoven's Seventh Symphony; Little Train of the Caipira, from Villa-Lobos' Bachianas Brasileiras No. 2; and Dukas' L'Apprenti Sorcier. Margaret Harshaw, mezzo-soprano, was the soloist in four songs by Richard Strauss and in the Immolation Scene from Wagner's Götterdämmerung.

At the second concert Mr. Reiter conducted the orchestra in Eugene Zador's transcription of a Prelude and Fugue in F minor by Bach; the Magic-Fire Music from Wagner's Die Walküre; Strauss' Don Juan; and the Torch Dance and Romeo's Ride from Zandonai's Giulietta e Romeo. Artur Rubinstein's performance of Grieg's Piano Concerto was memorable.

Aaron Copland's A Lincoln Portrait, with Adolphe Menjou as the impressive speaker, was played at the third concert, on Nov. 26. Bizet's Symphony in C; the Intermezzo from Puccini's Suor Angelica; Prokofiev's Peter and the Wolf, with Mr. Menjou as narrator; and works by Johann Strauss completed the program.

The Friends of Music Series presented the Robert Shaw Chorale, at Municipal Auditorium, on Nov. 8, and the Charles L. Wagner Opera Company, in Cavalleria Rusticana and Pagliacci, on Nov. 14. The Pro Musica Antiqua ensemble appeared on the opening concert, on Nov. 15, of the San Antonio Chamber Music Society's seventh season.

The second concert in the Tuesday Musical Club's Artist Series was given by Benno and Sylvia Rabinof, violin and piano duo, on Nov. 22, at San Pedro Playhouse.

—GENEVIEVE TUCKER

Recitals Begin Seasons Of Dallas Concert Series

DALLAS, TEX.—The twentieth season of the Civic Music Association opened, on Oct. 20, with a recital by Martial Singher, baritone, who offered a program ranging from Bach to Rachmaninoff. The Young Artists series of the Civic Federation was launched with a piano recital by Mary Ann Hudgins, on Oct. 16; and Jeanne and Edward Deis and Hugh Waddill presented a program of three-piano music at Scott Hall on Oct. 4.

M. C.



Bob Easton

MUSKOGEE ENTERTAINS VIOLINIST

Patricia Travers is guest at a reception in the Bacone Indian College Art Lodge after opening the fifteenth season of the Muskogee, Okla., Community Concert Association. From the left, Claude Chiasson, accompanist; Francis W. Thompson, president of the college; Miss Travers, and Mrs. Thompson

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RECITALS

(Continued from page 20)

became a duologue, its two characters were carefully distinguished. The singer's voice, although somewhat small, had an intense warmth, which added to her powers of emotional projection. Unfortunately, she displayed a costly method of vocal production, which prevented her unusual musicality and depth of feeling from being fully expressed. The tones at the top of the scale became constricted and lacked much variation in color. Her cloudy diction made it frequently difficult to understand what she was singing.

In some songs, such as Schubert's *Nacht und Träume*, and Sibelius' *Illalée*, where she was unhampered by her vocal difficulties, Miss Niemela's singing was very beautiful and deeply moving. The varying emotions of all of Kilpinen's excellent songs were successfully conveyed. One of them, *Long Are My Evenings*, a dramatic Finnish folk lament, was genuinely thrilling. Pentti Koskimies, the singer's husband, was her fine accompanist.

—R. E.

Maria Augusta de Oliva, Pianist Carnegie Hall, Dec. 4, 5:30 (Debut)

Maria Augusta Menzes de Oliva, an attractive Brazilian pianist still in her early twenties, created a most favorable impression in her first New York recital. She began her program with a performance of Mozart's Sonata in C major, K. 545, that was neat, clear, and impeccable in phrasing. After this restrained beginning, the power of her tone came as a surprise in the Bach-Tausig Toccata and Fugue in D minor, but she always kept a fine sense of balance in projecting the majestic sweep of the toccata and giving clarity to the contrapuntal lines of the fugue.

Schumann's *Carnaval*, which can be formidable as a debut piece, received a well-rounded performance. If at times Miss De Oliva over-played, with accents that were too heavy or tone that was a little forced, these defects could be overlooked because of her conception of the work as a unified whole, in all its constantly shifting moods.

The last group included two first performances—Sienkiewicz's *Tarantella*, and Francisco Mignone's *Valse Elegante*—as well as Debussy's *L'Isle Joyeuse*, and Chopin's *Andante spianato et Grand Polonaise brillante*. *L'Isle Joyeuse* lacked subtlety and was not always rhythmically clear. In the Chopin polonaise, however, Miss De Oliva played with superb tone, and



Tii Niemela

Maria de Oliva

showed a sense of drama in the way she planned the movement as a whole and developed the crescendo to a powerful climax.

—G.K.B.

Leon Temerson, Violinist Town Hall, Dec. 4

Leon Temerson opened his recital with a performance of Schumann's Sonata in A minor, Op. 105, that was fiery, yet controlled, and found freedom and plasticity of expression without losing sight of the musical line. He followed this achievement with an even more captivating account of Mozart's Sonata in B flat major, K. 454, to which he brought a rare blend of elegant phrasing and warmth of sentiment. The violinist was ill-advised, however, to attempt the unaccompanied Bach Sonata in A minor, which was next on his list, since his technique was no more than adequate to its formidable demands.

After intermission, Mr. Temerson reinstated himself with an ingratiating performance of Milhaud's *Cinéma-Fantaisie*, an idiomatic and highly effective arrangement of the composer's *Le Boeuf sur le Toit*, with a cadenza by Arthur Honegger. The violinist extracted all the sly humor from this wonderfully satirical score, which has its cadenza, of all places, right in the middle of the work. An *Andante* by Fauré and a *Rondo Variato* by Rieti closed the evening, which had had the benefit of Artur Balsam's expert accompaniments.

—A. B.

Alma Trio Times Hall, Dec. 5

A long and meaty Beethoven program closed the series of three concerts by the Alma Trio. The series as a whole has been interesting, and marked by fine playing and very serious artistry. The final list consisted of the early but delightful E flat Trio for piano, violin and cello, which, though the first listed of the Op. 1 set, is anything but immature and deserves more frequent attention. Then Roman Totenberg, violinist, and Adolph Baller, the excellent pi-

anist, were heard in the finest of the violin sonatas, the G major, Op. 96, of which one can never hear too much.

The second half of the evening was devoted to a capital performance of the grand A major Cello Sonata, Op. 69, by Mr. Baller and Gabor Rejto. And as if all these substantial dishes were not enough, the three artists joined forces in the E flat Trio, Op. 70, No. 2, which contains such amazing resemblances to Schubert, and certainly deserves as frequent hearings as the more popular Ghost Trio of the same opus.

—H. F. P.

Musicians' Guild Town Hall, Dec. 5

Any concert at which Joseph Fuchs and his sister, Lillian, play violin and viola duos is bound to be a success. At this opening event of the Musicians' Guild's fourth season, they performed Bohuslav Martinu's Three Madrigals, which are dedicated to them. The music is fascinating not merely in its rich sonorities and contrapuntal ingenuity, but in its harmonic originality. Since Ravel, no composer has developed a more personal and alluring harmonic style than Martinu. It would be easy to rhapsodize about the ensemble and tonal beauty of the artists' performance. Suffice it to say that it was perfect; one could not imagine better playing.

Another memorable interpretation was that of Schubert's Forellen Quintet by Frank Sheridan, pianist; Mr. Fuchs, violin; Miss Fuchs, viola; Leonard Rose, cello; and Robert Brennard, double-bass. Again each of the artists played with a maximum of emotional freedom and technical brilliance, yet with scrupulous balance and feeling for the others. Mr. Sheridan kept the piano arabesques and trills feathery light, and the string players executed their cascading figures with hair-trigger accuracy and luscious tone. The audience interrupted the last movement with premature applause, and one only regretted that the artists did not play it all over again, with all the repeats.

The program opened with a noble if somewhat pallid performance of Beethoven's String Quartet, Op. 59, No. 3, by the Kroll Quartet. Mr. Kroll's colleagues seemed constrained, in comparison with him, especially in the mighty fugue. As a whole, this was one of the most distinguished recitals of chamber music that New York has heard in many seasons.

—R. S.

Tosny Spivakovsky, Violinist Carnegie Hall, Dec. 5

There can be no doubt that Tosny Spivakovsky is one of the outstanding violinists of the day. Few can match his phenomenal technique, his luminous tone, his impeccable intonation—his complete command, in short, of every aspect of execution. What is more, even fewer can carry off with such musical justice a program covering practically every style in the repertory from Bach to Bartók—Mozart's *Adagio* in E major, K. 261; Brahms' D minor Sonata; Bach's unaccompanied *Chaconne*; Bartók's Sonata No. 2 (1923); Paganini's *Sonatina*; and Tchaikovsky's *Valse Scherzo*, Op. 74.

The most striking aspect of Mr. Spivakovsky's artistry is perhaps the poised assurance with which he subjugates technique to musical purposes. Even in the Paganini and Tchaikovsky showpieces, where he might legitimately have indulged in dazzling display, he chose to bring out the content, however thin, rather than take advantage of the opportunities they offered to reap an easy harvest of cheers. His shaping of the musical line in the Bach *chaconne*, and his beautiful adjustment of subsidiary figurations allowed no suspicion of exhibitionism to enter. If the music did not get enough of a chance to breathe, its musical values were per-



Nathan Milstein

Tosny Spivakovsky

fectly valid within their limits.

But there was not the slightest possibility of making any reservation about the violinist's performance of the Bartók sonata. To have included this stark and extremely complex—but strangely haunting—work on his program was a mark of courage, but to have played it so memorably was a triumph. Space precludes extended discussion of the Mozart and Brahms works. Suffice it to say that the interpretations were always emotionally right, and that Mr. Spivakovsky was fortunate in having the wonderfully integrated support of Artur Balsam, whose accompaniments were of invaluable assistance throughout the evening.

—A. B.

Nathan Milstein, Violinist Carnegie Hall, Dec. 6

Nathan Milstein presented a conventional program, in which the major works were Tartini's *Devil's Trill* Sonata; Bach's *Partita* in B minor, for solo violin; and Brahms' Sonata in D minor. There was nothing conventional about his playing, however, since it did not vary from its customary high standard. The striking factor in the performances—Mr. Milstein's apparent inability to produce an ugly sound on the violin—was again evident; his tone never lost its beauty or silken purity, even in the most vigorous double stops. Technical perfection and innate musicality could be taken for granted.

The violinist infused the Tartini sonata with an easy grace and spontaneity that gave it a delightful freshness. Technical flourishes in the cadenza, skillfully encompassed, fell into their proper place, leaving the musical continuity undisturbed. In the Bach *partita*, it was Mr. Milstein's effortlessness of performance that commanded admiration. The listener felt no vicarious strain, as frequently happens, in watching a player struggle through its technical hazards. The rhythms were distinct but never over-emphasized, the musical ideas clear and fluent. Occasionally some of his tempos seemed mildly debatable, but one could not quarrel with the rest of the interpretation.

The Brahms sonata was the high point of the evening. Its warm romanticism, deeply felt by the artist, was realized with tonal richness and moving sensitivity. The long lines of the slow movement soared and sang, suffused with a controlled emotional intensity.

The group of flawlessly played shorter works that completed the program included Beethoven's *Romance* in F major; Ries' *Perpetuum Mobile*, arranged by Mr. Milstein; two of Brahms' Hungarian Dances; Tchaikovsky's *Cradle Song*; and Zarzicki's *Mazurka* in G major. The rapid notes of the *Perpetuum Mobile*, played very fast, were given equal value, so that the work never sounded blurred or hurried; the tenderness of the *Cradle Song* and the brilliance of the *Mazurka* were handled with equal artistry. Artur Balsam was Mr. Milstein's accompanist.

—R. E.

Mannes Trio Times Hall, Dec. 6

This was the first of three subscription concerts by the Mannes Trio, (Continued on page 24)

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(Continued from page 10)

offset such considerations. The Hungarian flavor of the finale was strongly spiced by his brilliant playing of it. Mr. Stokowski had conducted Schubert's Unfinished at the previous Sunday afternoon concert. He wrung the last drop of rhapsodic sentiment out of his version of the Wagner Prelude and Love-Death, throwing tempo and discretion to the winds.

—R. S.

Lost Beethoven Concerto Played by Orazio Frugoni

Little Orchestra Society. Thomas K. Scherman, conductor. Orazio Frugoni, pianist. Town Hall, Nov. 28:

Symphony No. 2, D major...Beethoven
Concertstück, for four horns...Schumann
Clockwork, for strings...Josef Alexander
(First time)
Concerto for Piano and Orchestra,
E flat.....Beethoven

This concert, which ought to have been uncommonly interesting, proved on the contrary a sore trial of the listeners' nerves. It was abundantly long enough without a so-called Clockwork, in three fast and one slow movements, by Josef Alexander, a young man from Boston via Brooklyn, whose opus was enjoying on this occasion its first performance, though other compositions of his have been presented by the NBC Symphony, the St. Louis Symphony, and the San Francisco Symphony. According to a sort of time schedule printed before every movement, it should have filled a little less than twenty minutes. One had the impression its duration was twice that length. It seemed to be largely a sort of perpetual-motion piece, repeating Hindemith formulas, and getting exactly nowhere in the process.

A coarse and noisy performance of Beethoven's Second Symphony opened the evening. Following it, one heard one of Schumann's problem children, in four movements. It was written in 1849, but the concert at which it was to have been heard was cancelled, and the score was played by an orchestral school band at the Leipzig Gewandhaus in 1850. Apparently the



R. R. Bennett



Wallingford Riegger



Orazio Frugoni



Isaac Stern

composer had some troubles with the instrumental writing, and the horn parts frequently lay too high. The program notes stated that Mr. Scherman had "done some judicious editing. Where the range of the first and second horns has been too high, he has simply changed the registration. . . . Parts were given to one horn and parts to another. In only one place has a passage been taken from the first horn and assigned to the first trumpet."

Despite all of this, the work did not sound well, if one passage did recall a part of the second movement of the composer's C major Symphony, and some of Schumann's typical romantic idiom pervaded the horn writing. One would like to become acquainted with this singular work when the elements of a really good performance are present, which was far from the case this time.

The little E flat Piano Concerto, which the Swiss musicologist Willy Hess reconstructed in 1943 out of surviving remnants, was discussed at length in these columns last March. Mr. Frugoni, who played with genuine affection and taste what, in substance, is a pretty museum piece, has, luckily, recorded the performance he gave under Paul Paray, in Paris. This is a genuine piece of good fortune, for Mr. Scherman and his orchestra furnished so slovenly an interpretation that the merits of Mr. Frugoni's playing could scarcely be valued.

—H. F. P.

Stern Plays Haydn Concerto With Stokowski Conducting

New York Philharmonic-Symphony. Leopold Stokowski, conductor. Isaac Stern, violinist. Carnegie Hall, Dec. 4:

Suite (Trumpet Tune, The Cebell;
Pastorale, from The Fairy Queen;
Hornpipe, from The Fairy Queen;
When I Am Laid in Earth, from
Dido and Aeneas; Largo and Al-
legro, from The Fairy Queen)

(Transcribed by Leopold Stokowski)
(First performance in this arrangement)
Violin Concerto, C major.....Haydn
Passacaglia and Fugue, C minor...Bach
(Transcribed by Leopold Stokowski)
Symphony No. 6, E flat minor
.....Prokofiev

Isaac Stern turned to the seldom-played Haydn C major Concerto for his solo vehicle in the Sunday afternoon Philharmonic-Symphony program. He played it with serene good taste, refusing to hunt for fireworks where none exist, and playing the choice slow movement with a sustained tone that gained loveliness from its absence of excessive vibrato. Mr. Stokowski accompanied him with a reticence and lack of affectation that made his preposterous exaggeration of the Bach and Purcell works—both in manner of transcription and in mode of performance—all the harder to condone, since he gave evidence that he knows the difference between the genuine spirit of the eighteenth century and a gaudy modern counterfeit of it.

Prokofiev's Sixth Symphony, while less spontaneous in utterance than the popular Fifth Symphony (except, perhaps, in the finale), seemed, on further hearing, to be a work of deep conviction and impressive workmanship. The second of the three movements is perhaps not wholly successful, for it introduces an unnecessary number of thematic ele-

ments, and tends to sound discursive until toward the end, when it develops an elegiac intensity that is quite moving. Such music as this is not easily absorbed—not because its idiom is elusive, but because the richness of intelligence and feeling that went into its creation can, I am sure, be absorbed only in several hearings. It is to be hoped that its somewhat less inviting exterior will not keep it from taking its place alongside the Fifth Symphony as one of the staples of the current repertory. Mr. Stokowski and the orchestra played the symphony admirably; it was one of their best accomplishments of the fall.

—C. S.

Bernstein Conductor and Pianist With Boston Symphony

Boston Symphony Orchestra. Leonard Bernstein, conductor and pianist. Carnegie Hall, Dec. 7:

Symphony, D major, K. 385, Haydn.
Piano Concerto, B flat major, K. 450
Mozart
Symphony No. 2, D major.....Brahms

From various points of the Carnegie Hall stage, as well as from one of the side boxes, cameras, wires, and colored lights were trained on players and conductor at the beginning of this concert, so that, despite the eminently genteel character of the program, there was reason to expect sensations of some sort or other. At any rate, something was manifestly being televised. Persons aware that the performances conducted by Leonard Bernstein usually have elements of spectacle could hardly be blamed for anticipating platform effects of one striking nature or other. But when the first half of the evening ended and Mr. Bernstein gave every indication of having curbed his visible excesses, some of those who deplore his customary mannerisms became suddenly filled with a great hope that he had grown somewhat tamer.

The truth is that the young man gave a smooth, indeed a rather anemic, performance of the Haydn Symphony. The orchestra, to be sure, played with the wonted clarity, balance, and finish of the Boston Symphony. Then Mr. Bernstein disposed himself at a grand piano, and from that location played the priceless B flat Concerto with agreeable fluency and style, at the same time dominating the orchestra. Possibly the instrumentalists of the Boston Symphony could have provided just as finished an accompaniment without any conductor at all. In any case, all went well, and there was nothing sensational about the cultivated performance.

Then came the Second Symphony of Brahms; and here Mr. Bernstein attacked with blood in his eye. He writhed; he clutched his heart; he stamped his foot; his arms made great, stabbing thrusts in this direction and in that. It was violent, paroxysmal, affrighting! The work was pulled this way and that, and the stress laid on its syncopations (especially in the finale) gave the masterpiece the aspect of a jazz symphony ahead of its time. It was filled with a fierce twentieth-century hysteria; it was distended, inflated, overwrought. Indeed, one almost had the alarming impression that it might

(Continued on page 25)

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RECITALS

(Continued from page 22)

which made its New York debut last season. The ensemble, made up of Leopold Mannes, pianist; Vittorio Brero, violinist; and Luigi Silva, cellist, played Beethoven's Variations on Ich bin der Schneider Kakadu, Op. 121 a; Schubert's Trio in B flat major, Op. 99; an Adagio by the modern Italian composer, Enzo Masetti, in its first New York performance; and Chopin's Trio in G minor, Op. 8.

The Masetti Adagio is an impressionistic sketch, owing much of its harmonic flavor to Debussy and Ravel. Long, rhapsodic melodic lines in the cello and the violin are set against a background of stately chords in the piano. The music gets nowhere, but it is full of atmosphere and sumptuous sonorities. Mr. Silva played the cello part superbly, making his instrument sound like a fine operatic baritone, with amazing shifts of color and intensity.

The most eloquent interpretation of the evening was that of the Schubert Trio. It is a difficult work to perform effectively, for all its melodic wealth and contrapuntal ingenuity, because of problems of balance. Mr. Mannes gave the piano part its needed rhythmic energy and tonal body without overshadowing his colleagues; and his playing of the cello figures at the top of the keyboard was especially sensitive. Both Mr. Silva and Mr. Brero made the string parts sing beautifully. The performance of Beethoven's Kakadu Variations, one of his maturest works, was powerful and well integrated, if not always technically impeccable. Mr. Brero had a tendency to play sharp,

and once or twice, notably in the fughetto, Mr. Mannes let his fingers run away with him. It was a pleasure to hear Chopin's Piano Trio, a work which is unjustifiably neglected. The three artists imbued it with both elegance and charm, capturing the Polish folk-dance swing of the finale with flawless taste. If the final pages of the first and last movements were not letter perfect as to notes, they had their rightful sweep and lightness.

—R. S.

Samuel Reichmann, Pianist Town Hall, Dec. 7

Samuel Reichmann had prepared an attractive program, including several novelties. He gave first New York performances of his own transcriptions of Buxtehude's Organ Toccata in D major and Bach's Organ Prelude and Fugue in A minor (not the familiar one transcribed by Liszt). In commemoration of the 25th anniversary of Ferruccio Busoni's death, he played the composer's Sonatina ad usum infantis (1916), and Indian Diary (1915), four studies on American Indian themes. Two other works on the program were also in the unbacked class—Carl Philipp Emanuel Bach's Sonata in A minor, and Brahms' Variations on a Hungarian Theme.

Under the circumstances, it would be a pleasure to report that the program was as interesting in performance as it looked on paper. Unfortunately, Mr. Reichmann played in a technically uneven and pedestrian fashion that gave the recital a somnolent cast. His Buxtehude and Bach transcriptions were tasteful, but he slowed down the more complex passages, thus destroying their rhythmic continuity. The Bach sonata was also rhythmically erratic. For Brahms' Variations and the Beethoven Sonata in A flat major, Op. 110, which followed, he did not muster sufficient technical command to perform the music accurately or with temperamental freedom. Ravel's Oiseaux tristes was sensitively done, but the Alborada del gracioso was highly inaccurate. It is easy to see why the Busoni piano pieces are neglected. The sonatina and the études, for all their touches of harmonic originality, sounded forced, artificial, and disjointed. Mr. Reichmann played them devotedly, but he could not make them come alive.

—R. S.

Peter Pears and Benjamin Britten Community Church, Dec. 8

Both the distinguished English tenor, Peter Pears, and his colleague, the composer and pianist, Benjamin Britten, are pacifists; so it was especially appropriate that they should give this recital for the benefit of the Fellowship of Reconciliation and the War Resisters League, two of America's leading peace organizations. At intermission, John Haynes Holmes, former pastor of the Community Church, and one of the nation's most influential pacifists, thanked the artists, and gave them token gift orders for CARE packages, to be sent to people in great need.

The program included two of Purcell's Divine Hymns, Alleluia! and Job's Curse, realized by Mr. Britten; Mr. Britten's own Canticle, Op. 40; five Schubert lieder; a group of songs by Frank Bridge, Gustav Holst, Lennox Berkeley, Mr. Britten, and Arthur Oldham; and three British folk songs, arranged by Mr. Britten. Of the modern British songs the most memorable were Mr. Berkeley's beautiful Eia Mater (Stabat Mater) and Mr. Britten's settings of two poems by W. H. Auden, Let the Florid Music Praise, and Fish in the Unruffled Lakes. All three works were melodically expressive, flawless in their prosody and harmonically original. Five Chinese Lyrics, by the twenty-three-year old English com-

poser, Arthur Oldham, were disappointingly contrived and vocally awkward, although Mr. Pears and Mr. Britten performed them superbly. Among the most searching interpretations of the recital were those of the Schubert lieder, to which Nacht und Träume was added as an encore.

—R. S.

Hungarian Quartet Town Hall, Dec. 8

If it is the custom of the Hungarian Quartet to play as superbly as it did on this occasion, the organization has a right to stand on a level with the London Quartet and the Loewenguth Quartet as a group that ranks with the most distinguished contemporary dispensers of chamber music. This body—whose members are Zoltan Szekely, first violin; Alexandre Moskowsky, second violin; Denes Koromzay, viola; and Vilmos Palotai, cello—have appeared here before, but on those occasions the writer of these lines seems not to have heard them. This time the memorable performances they furnished of Mozart's B flat Quartet, K. 458; of Beethoven's second masterpiece of the Rasoumovsky series (Op. 59, No. 2); and of the Fourth Quartet of Béla Bartók, kept him in the hall from the start to the last chord of the minuet from the C major Rasoumovsky Quartet, which the listeners obliged them to offer as an additional favor.

The artists revealed in their performance of Mozart and Beethoven an ensemble of such sensitiveness, distinction, balance, and superfine musicianship that one asked when, indeed, these qualities have been surpassed. The sense of style, the dynamic adjustments, the subtle treatment of detail, the over-all structural instinct, the symmetry pervading every element of the musical design, contributed to interpretations of consummate rectitude and distinction. There was nothing showy or spectacular about this playing, neither were there any glowing colors or uncommon feats of sonority. Everything, however, was carried out in exquisite taste and most discriminating style.

Withal, it was virtuosity of the highest order. Bartók's Fourth Quartet, than which the late master hardly ever wrote anything more fascinating, indeed magical, in point of sheer sound and imaginative witchery, was performed with a mastery possible only to musicians who have exhausted every one of its technical and imaginative problems. The Allegretto pizzicato movement and the Prestissimo con sordino pages, were experiences without parallel. But the presentation of the entire masterpiece proved to be a demonstration of virtuosity and of musical imagination rarely paralleled in local concert experience.

—H. F. P.

Loewenguth Quartet Times Hall, Dec. 10, 3:00

Emma Boyne, French pianist, who has appeared here in recital, joined the Loewenguth Quartet to present a program of three important French works for piano and strings—Chausson's Quartet in A major, Op. 30; Fauré's Second Quintet, Op. 115; and Franck's Quintet in F minor. At the outset, Miss Boyne's playing was a shade too resonant, but it quickly settled down to a perfect balance with the string players; and she maintained this ideal situation for the rest of the afternoon.

If the quartet had not already proved itself superb in the interpretation of other styles of music, its extraordinarily beautiful playing of this program would have suggested that French music was its métier. The performance had a tasteful richness of texture, arising from the freedom and boldness with which the individual players attacked and phrased

their music; yet the total effect was one of a strikingly unified ensemble. The highest praise one can bestow on Miss Boyne is that she matched the members of the quartet in tonal beauty, technical facility, and stylistic perception.

Fauré's quintet, the most modern work on the program, also had the greatest intellectual impact. Its shimmering, elusive harmonies, which seldom come to rest within a movement, were spun out by the players with a subtle elegance comparable only to that of the composer's workmanship.

Although Chausson handled the combination of strings and piano with much less skill and effectiveness than Fauré, his quartet has a more direct appeal. Its musical ideas have a charm and grace, a kind of aristocratic sentiment, which the ensemble reproduced with the most apt delicacy.

The Franck quintet might easily have become cloying, but the Loewenguths and Miss Boyne lent its sentimentalities, dignity, and even nobility.

—R. E.

New York Wind Ensemble Town Hall, Dec. 10, 5:30

Under the direction of Robert Craft, the New York Wind Ensemble, which last year presented a concert version of Stravinsky's one-act opera, Mavra, at the 92nd Street YMHA, brought its performance downtown to the more conservative precinct of 43rd Street. With extensive episodes from Monteverdi's Orfeo (also in concert version) added as a generous curtain-raiser, the occasion became another of young Mr. Craft's now celebrated trials of endurance. This time no Town Hall official gesticulated from the wings in order to force the players to stop in order to clear the hall for the succeeding 8:30 concert; but it was an exhausted, hungry audience, none the less, that dragged itself away at 7:30.

Nobody wishes to oppose more frequent opportunities to hear such masterpieces, ancient and modern, as Orfeo and Mavra. But Mr. Craft's dealing with them raises the sober question, How much good does it do to give thoroughly bad performances of little-known works? Mr. Craft's innocence of all real grasp of both the practical and the aesthetic problems posed by such an archaic piece as Orfeo, and his failure to achieve tonal balance, attractive texture, or authentic style in Mavra left both works largely unrealized, and induced in a considerable portion of the audience a reaction of apathy toward music which, when properly presented, has signal powers of firing the imagination. The vocal participants in the operas were Phyllis Curtin, soprano; Arline Carmen, mezzo-soprano; Sandra Warfield, contralto;

(Continued on page 26)

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Wichita Symphony Concert Introduces New Conductor

WICHITA, KAN.—James Robertson, new associate conductor of the Wichita Symphony, made his first appearance when he directed the orchestra at its second subscription concert, on Dec. 1. He conducted Enesco's First Roumanian Rhapsody and Brahms' Double Concerto, with James Ceasar, the new concertmaster, and David Levenson, the principal cellist, as soloists. Orien Dalley, regular conductor, opened the concert by conducting Bach's Suite No. 2, in B Minor, with Edward Callan playing the solo flute passages. Besides his duties with the Wichita Symphony, Mr. Robertson conducts the University of Wichita Symphony, the Hutchinson Symphony, and the Springfield (Mo.) Symphony.

Fort Wayne Sinfonietta Formed by Igor Buketoff

FORT WAYNE, IND.—Igor Buketoff, conductor of the Fort Wayne Philharmonic, has formed the Fort Wayne Philharmonic Sinfonietta, an ensemble of twenty-eight musicians, which gave its first concert on Nov. 1, in Kendallville, Ind. The ensemble's personnel includes four desk players from the Fort Wayne Philharmonic: Joseph Siegelman, concertmaster; Shirley Siegelman, principal second violinist; Thomas Lanese, first violist and assistant conductor; and Winifred Winograd, cellist. The organization's initial program included Vivaldi's Concerto in D minor; Haydn's Symphony No. 88; excerpts from Kablevsky's The Comedians, and works by Ravel and Johann Strauss.

ORCHESTRAS

(Continued from page 23)

suddenly blow up in the conductor's face. And so Brahms Second Symphony, long adjudged a kind of Pastoral Symphony, became transformed by Mr. Bernstein into a sort of hyperbolic Fantastique, which might have turned Berlioz green with envy.

—H. F. P.

Mitropoulos Begins Twelve Weeks in New York

New York Philharmonic-Symphony. Dimitri Mitropoulos, conductor and pianist. Carnegie Hall, Dec. 8 and 9:

Overture to The Magic Flute..... Mozart
La Procession Nocturne.....Rabaud
Piano Concerto No. 3.....Krenek
(First time in New York)

A Faust Symphony (without choral ending).....Liszt

Dimitri Mitropoulos began his twelve-week share of the Philharmonic-Symphony season with a program that was partly a belated Goethe celebration and partly a demonstration of the agility with which the conductor could also function simultaneously as a pianist—a feat that Leonard Bernstein, by ironic accident of scheduling, had undertaken to perform in the same hall the previous night, with the Boston Symphony.

Ernst Krenek's Third Piano Concerto, in which Mr. Mitropoulos demonstrated his dual musical personality, was written for the conductor-pianist, and first performed by him with the Minneapolis Symphony, in Minneapolis, in November, 1946. Both structurally and expressively, the concerto reveals the stringent limitations its purpose imposed upon it. Beyond a certain point, neither complication of form nor flexibility of rhythmic phraseology is desirable in a piece that can be only half conducted. Moreover, the eighteen minutes its five movements require represents about as long a time as a stunt piece of this sort ought to last, if it is not to try the indulgence of the audience.

In consequence, each movement deals with a single idea, presented with relatively little rhythmic development or variation; each movement constitutes hardly more than the beginning of an implicit formal structure that is left largely unrealized. With the monumental aspects of composition—which he handled impressively in the Fourth Symphony, which Mr. Mitropoulos presented last year—denied him, Krenek gave his chief attention to experimentation with textures. Each

movement places the solo instrument against a different instrumental combination (brass in the first movement, strings in the second, woodwinds in the third, harp and percussion in the fourth, and the full orchestra in the last). The freshest sounds are achieved in the Adagio, in which the harp and piano are interesting foils for one another, even though a harp inevitably sounds out of tune with a piano, as it decidedly did in this performance. The piano idiom is well suited to Mr. Mitropoulos' personal, dynamic style, though the composer shows something of an addiction to rather lumpy chords.

The idiom of the work eschews the twelve-tone technique Krenek has ordinarily employed in recent years. Its style, to be sure, is moderately dissonant; but its thematic materials, in the main, are featureless. Mr. Mitropoulos played the piano part well, though he failed to give much intensity to the lyric episodes.

Liszt's three "character sketches after Goethe" were brilliantly executed by the orchestra, but the conductor's reading of it lacked spaciousness and solidarity, and did not progress with the requisite long, climactic continuity. The Marguerite theme at the beginning of the slow movement was utterly ruined by a glib, rapid tempo, and the whole treatment of this movement was mannered and self-conscious in phrasing.

Mr. Mitropoulos subjected Mozart's Overture to The Magic Flute to a similar fragmentation, worrying it phrase by phrase until all rhythmic spontaneity was lost. Rabaud's tiresome La Procession Nocturne—an indirect tribute to Goethe, since Lenau's Faust, on which the symphonic poem is based, deals with one of the famous subjects of his more famous contemporary—was programmed in memory of its composer, who died in September. Since Charles Munch had observed the same amenity with the Boston Symphony a few weeks earlier, it would have been pleasant to be spared another hearing. The piece was, however, sumptuously played.

—C. S.

New York Little Symphony Gives First Concert of Season

The New York Little Symphony. Joseph Baroné conducting. Gladys Stein, pianist; Gabriel Banat, violinist. Times Hall, Dec. 9:

Overture to the Creatures of Prometheus.....Beethoven
Violin Concerto, E minor.....Mendelssohn
Piano Concerto No. 4, G major.....Beethoven

Both young soloists made their formal orchestral debuts on this occasion. Gladys Stein played the Beethoven concerto with a good sense of style, treating the slow movement in particularly affecting fashion. The pianist also displayed a well-schooled technique; an insecurity here and there could be discounted as attributable to the nervous tremors of a debut.

Gabriel Banat, who had a New York recital behind him, was more comfortable on the stage. Musically, he was at ease in the faster measures of the Mendelssohn concerto, but he did not penetrate beneath the surface of the songful passages, and his intonation was not very reliable. Mr. Baroné and the orchestra provided considerable support for both soloists, and performed the Prometheus overture with verve.

—A. B.

Josef Krips Conducts Orchestra in Brussels

BRUSSELS.—Josef Krips conducted the first concert on Series B of the Société Philharmonique of Brussels, with Claudio Arrau as soloist in Beethoven's Fourth Piano Concerto. Mr. Arrau later appeared on a pro-

gram, conducted by Louis Weemaels, of concertos by Mozart, Stravinsky, and Beethoven. George Sebastian, American conductor, led the orchestra at its concerts on Oct. 29, 30, and 31, when Nicole Henriot was soloist in Brahms' Second Piano Concerto. Piano recitals commemorating the centennial of Chopin's death were given here by Alexander Uninsky and Alexander Brailowsky.

Recital by Melton Opens Buffalo Series

BUFFALO.—James Melton gave the opening recital on the Zorah Berry Series, on Oct. 11, in Kleinhans Music Hall. The tenor, singing before a filled auditorium, presented a program of arias from Werther, Tosca, and Handel's Samson; French and English songs; and English and American folk songs. George Trovillo accompanied responsively.

The Boston Symphony, Charles Munch, conductor, was heard on the same series, on Oct. 21. The program included Beethoven's Fifth Symphony; Ravel's Second Daphnis and Chloe Suite; Rabaud's La Procession Nocturne; and Walter Piston's Second Suite for Orchestra.

A memorable recital by Clifford Curzon, on Nov. 22, presented Beethoven's Farewell Sonata, Schubert's Wanderer Fantasy, and Schumann's Kinderszenen as the major works on the program; and the de Paur Infantry Chorus, singing on Dec. 3, offered a strikingly effective concert.

—BERNA BERGHOLTZ

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OPERA—CONCERTS—
Guest Soloist with Orchestras

RECITALS

(Continued from page 24)

William Hess and Robert Harmon, tenors; and Leon Lishner, bass.

—C. S.

Philip Fradkin, Pianist Times Hall, Dec. 10, (Debut)

Philip Fradkin, in his first New York recital, presented works of Telemann, Scarlatti, Bach, Haydn, Hindemith, Schumann, Chopin, Debussy, and Bartók.

Mr. Fradkin's playing was at times clear-cut and precise, and he was at home in short works; but unfortunately these do not add up to the demands of an entire recital. Schumann's Novelette, Op. 21, No. 8, and the Bartók group were given the best performances of the evening. In these, which came after intermission, Mr. Fradkin used a wider dynamic range, thereby achieving more color and contrast than he had in the first half of his program. Bach's Prelude and Fugue in A minor, Haydn's Sonata in F major, and Hindemith's Sonata No. 3—with the fugue in the last movement—were unconvincing because of Mr. Fradkin's inability to project these with authority and an awareness of their over-all structure.

—G. K. B.

OTHER RECITALS

CHESTER BARRIS, pianist; Times Hall, Nov. 20.
CLIFFORD WOODBURY, bass-baritone; Carnegie Recital Hall, Nov. 20.
EVERETT FRITZBERG, pianist; Carnegie Hall, Nov. 22.
MARY SHAW, soprano; Carnegie Recital Hall, Nov. 23.
ALKIS PAPAConstantinou, baritone; Times Hall, Nov. 24.
GEORGE DYER, baritone; Times Hall, Nov. 26.
IRENE DABROWSKA, pianist; Carnegie Recital Hall, Nov. 26.
IRENE BAILEY, pianist; Times Hall, Nov. 27.
MILDRED JOHNSON, mezzo-soprano; Times Hall, Nov. 29.
MARGARET FERGUSON, pianist; Times Hall, Dec. 2.
ARLENE STONE, soprano; and DOROTHY GORDON, pianist; Times Hall, Dec. 3.
ELEANOR EVANS, soprano; and WILLIAM COOPER, baritone; Carl Fischer Hall, Dec. 6.
ILSE SASS, pianist; Times Hall, Dec. 7.
MARIE DE MARINIS, pianist; Carl Fischer Hall, Dec. 9.
MOREY KRIS, tenor; Town Hall, Dec. 9.

After Dinner Opera Plans New Productions

The newly organized After Dinner Opera Company will present a program of three one-act operas, at Finch Junior College, 52 E. 78th St., on Dec. 29, 30, 31. The operas are In a Garden, composed by Meyer Kupferman to a libretto by Gertrude Stein; The Boor, an adaptation by Eugene Haun of the Chekhov play, set to music by Mark Bucci; and Gustav Holst's Savitri. The casts will include Ellen Faull, Ruth Biller, Sylvia Stahlman, Howard Jarratt, Burton Trimble, Eric Lawrence, Eugene Green, James Cosmos, and Leon Lishner.

Youth Concert Led By Wheeler Beckett

The program of the New York Youth Concert, presented on Nov. 16 in Carnegie Hall, included the Overture to Glinka's Russian and Ludmilla; the Prelude to Wagner's Die Meistersinger; and the Entrance of the Little Fauns and the March of the Lead Soldiers by Pierné. Wheeler Beckett served as both commentator and conductor; and individual instruments were demonstrated.

Andrea Chenier Given By New Orleans Opera

NEW ORLEANS.—The autumn season of the New Orleans Opera House Association ended with performances of Giordano's Andrea Chenier, on Dec. 1 and 3. The three leading singers in the production—Regina Resnik, Kurt Baum, and Robert Weede—were recalled seventeen times at the end of the second performance. Walter Herbert conducted, and stage direction and décor were provided by Ralph Telasco.

At the New Orleans Symphony concert on Nov. 29, Vladimir Horowitz's virtuoso performance as soloist in Rachmaninoff's Third Piano Concerto was given an unusually enthusiastic reception. The program, con-

ducted by Massimo Freccia, also included Beethoven's Third Symphony. The Philharmonic Piano Quartet appeared on the Philharmonic Society's concert series, on Nov. 28, in Municipal Auditorium. Their playing was notable for precision, grace, and charm.

—HARRY B. LOEB

Ashley Pettis Listed As Author of Bos Book

In the review of the book, The Well-Tempered Accompanist, in the Nov. 15 issue of MUSICAL AMERICA, authorship credit should have been listed as "By Coenraad V. Bos as told to Ashley Pettis." Mr. Pettis wrote the entire book on the basis of material obtained in extensive interviews with Mr. Bos.

Worcester Group Plans Young Artists Recitals

WORCESTER, MASS.—The Worcester County Young Artists Recitals, a new organization sponsored by seven local groups, has been founded "in the interest of talented young musicians of Worcester and Worcester County." Instrumentalists, vocalists, small instrumental and vocal ensembles are invited to make auditions on Dec. 27 for appearances on a series of six recitals in Horticultural Hall between Jan. 9 and May 1, 1950. Residents of Worcester County, non-professional in status, and twenty-five or younger, are eligible for the auditions. Applications may be obtained from the organization at 19 Elm Street, Worcester 8, Mass.

Obituary

he was banned from musical life until 1948, when he became conductor at the Lübeck Opera. He was conductor at the Plauen theatre at the time of his death.

—H. H. S.

J. J. GAGNIER

MONTREAL.—J. J. Gagnier, 65, composer and conductor, died at the Hotel Dieu here, on Sept. 16, following an illness of several months. An accomplished clarinetist and bassoonist at the age of fourteen, Mr. Gagnier was conducting by the time he was eighteen. He was commissioned to organize the Canadian Grenadier Guards Band in 1913, and he remained as director of music for that unit for 34 years. He has conducted numerous orchestras in Canada and the United States, and he has taught and had his compositions played in both countries. He is survived by his widow, Dianne Delany Gagnier; one son, Roland; and five brothers, Guillaume, René, Armand, Réal, and Lucien; and a sister, Mrs. B. St. Jean.

LESLIE A. SLOPER

BOSTON.—Leslie Akers Sloper, 66, art, music and theatre editor for the Christian Science Monitor, died of a heart attack on Nov. 13 while attending a performance of Rossini's opera, The Turk in Italy, at the Boston Opera House. He was born in East Pepperell, Mass., and he received a Bachelor of Arts degree from Harvard University in 1906. After working on the editorial staffs of several newspapers and magazines, he joined the Monitor in 1919. He was made music editor in 1922, and in addition art and theatre editor, in 1929. From 1924 to 1944 he also served as literary editor. He is survived by his wife, known professionally as Margaret Lloyd, author, and dance critic of the Monitor; a son, John T. Sloper; and two daughters, Elizabeth and Anne Sloper.

FRIEDA KWAST-HODAPP

WIESSEE, GERMANY.—Frieda Kwast-Hodapp, 69, pianist, died here on September 14. She was born at Barmen on Aug. 13, 1880. She studied piano with James Kwast, whom she eventually married. During her concert career, she championed the works of Max Reger, who dedicated his Piano Concerto in F minor to her. She retired and was married a second time, to Otto Krebs, whom she also survived. In 1947, she turned to a new career, painting and exhibited her work in Heidelberg.

—H. H. S.

CARL HAUSER

Carl Hauser, 87, a former violinist with the New York Philharmonic, died at his home in the Bronx, on Dec. 6. He was born in San Francisco, and he studied violin at the Leipzig Conservatory, under Henry

Schradiack, and harmony and composition, in London, under Prout. He was a member of the Theodore Thomas Orchestra before joining the New York Philharmonic. He taught piano and violin at St. Michael's High School, in the Bronx, until within a week of his death. He composed numerous hymns, and, six years ago, at the age of 81, wrote his first symphony. His wife and three sons survive him.

ERNST BÜCKEN

COLOGNE.—Ernst Bücken, 65, musicologist, died at Overath on July 28. Born at Aachen on May 2, 1884 he studied in Munich with Sandberger and Courvoisier; began lecturing at the University of Cologne in 1920, and assumed the chair of musicology there in 1925. He edited the Handbuch der Musikwissenschaft and the Handbuch der Musikerziehung, and wrote books and monographs on various aspects of music. His last works were two biographical novels, Simfonia Eroica, about Beethoven, and Don Juan, about Mozart.

—H. H. S.

DAVID L. DON

David L. Don, 82, light opera singer and motion picture actor, died at his New York home recently, after a long illness. Before his retirement fifteen years ago, Mr. Don appeared as an eccentric comedian in The Belle of New York and The Red Mill, as well as in the Davy Don comedies on the silent screen. Surviving are his widow, Mary Brady Don, and a daughter, Mazona, a music teacher at George Washington High School.

DAVID ZIRKIN

ANKARA, TURKEY.—David Zirkín, 43, cellist, died recently aboard ship while crossing the Atlantic. He was born in Jaffa, but went at an early age to Russia, where he was educated. As a child he gave concerts in several European cities. In 1923 he returned to Turkey, and in 1938 he was appointed solo cellist with the Presidential Philharmonic in Ankara, where he also taught at the state conservatory.

MARY E. RANDALL

GRAFTON, MASS.—Mary E. Randall, 81, who sang in performances of The Magic Flute, with the Metropolitan Opera Company, in the 1901-1902 season, died here on Nov. 23. She had been a music supervisor in the schools here.

FRANK J. DANIEL

SCRANTON, PENNA.—Frank J. Daniel, 76, a fellow of the American Guild of Organists, and organist and choir director at St. Peter's Cathedral for the past 43 years, died on Oct. 25.

WALTER P. STANLEY

NEW HAVEN, CONN.—Walter P. Stanley, 75, an organist in Brooklyn, N. Y., before coming to New Haven eleven years ago, died at his home here on Oct. 27.

The Trapp Family: Music In The Home

By FRANZ WASNER

THE study of the favorite musical literature of the Trapp Family Singers—the masses, motets, and madrigals of the sixteenth century—has made us aware of profound changes that have taken place in the function of music in the past four centuries. Palestrina could dedicate a volume of liturgical motets to an Italian prince, knowing that these motets not only would be used for church services, but would also be sung many times for general musical enjoyment by the princely family and household. The works of Lassus were magnificently copied for the use of the Bavarian court in Munich. From entries in Samuel Pepys' Diary we learn that many a busy day in Pepys' life began and ended with a song or madrigal; and that visitors frequently dropped in of an afternoon to learn a new composition, to play a few sonatas on the recorders, or to combine voices and viols in performing the delightful madrigals, ballets, and songs England produced so copiously in the sixteenth and early seventeenth centuries. The musical life of our own homeland, Austria, still retained some connection with those earlier days when the Hapsburg emperors, setting an example for the nation, themselves composed operas, oratorios, and cantatas, whose choruses and arias, with their instrumental ritornelli, were performed by His Majesty, his sons and daughters, their attendants, and their ladies-in-waiting.

In our own younger days we experienced the great revival of choral singing that was a feature of the various youth movements in Austria and Germany in the early 1920s. At that time, the inferior heritage of the nineteenth century, with its "male quartet style," was thrown overboard, and through serious research and ardent enthusiasm, contact was re-established with the choral literature of a period that had nothing in common with the emotionalism of pseudo-Romantics, the conceit of virtuosos, or the immense gap between the few active music-makers and the millions of passive listeners. Authentic folk songs also found attention and cultivation as a result of this movement.

WHEN we came to the United States for our first tours, in 1938 and 1939, we discovered that this musical revival, already so strongly established among the young people of Europe, had hardly reached the American people at all. The memory, still fresh, of the happy days we had spent in the Sing Weeks of the youth movement and the satisfaction we had found in our own music-making made us seek ways of encouraging the American people to turn to more active music-making, of revealing to them the pleasures of the musical literature that had given us so much satisfaction, and of focusing their attention on the authentic American popular music—the folk songs of this continent.

In 1942, we acquired a farm in Stowe, Vermont. In 1943, we rebuilt and enlarged the farmhouse, with the idea of inviting a limited number of people to participate in a Sing Week the following summer. During our Christmas vacation in 1943, we learned that the nearby CCC Camp, where we had sung for the Army the summer before, had been abandoned. We quickly put in an application for the property, and the State of Vermont soon granted us a ten-year lease on the thirteen barracks. Forthwith, we announced the first four Sing Weeks, each ten days long, at the

Father Franz Wasner is the musical director of the Trapp Family Singers.



The Trapp Family Singers gather around the alcove table in their Vermont home to participate in the group singing that is a part of their daily life

Trapp Family Music Camp, to be held in July and August, 1944.

The summer of 1949 was the sixth season of our Sing Weeks. In these six years, more than two thousand people have participated. Most of them came for a single ten-day period, some for more than one; several stayed for the entire summer season. Many enthusiastic friends have returned faithfully, summer after summer.

Our requirements for participation in the Sing Weeks was, and is, only one—a sincere interest in and love of good music. We have accepted people who have sung in choruses and as soloists, people who conduct or compose, people who play instruments professionally or as amateurs; and we have had participants who had never before sung or played a note. A serious little youngster of eight followed the entire program with the greatest interest, and women in their eighties have shared in the project. There have been teachers and students, mothers and fathers, bishops, priests, and nuns, government officials and businessmen, secretaries, and file clerks—people of all ages, occupations, religions, races, and nationalities, united by one desire, to know and to sing good music.

THE daily schedule during a Sing Week includes two singing periods, in which the entire group participates—one in the morning, from 9:30 to 11:30, and another in the afternoon, from 4:00 to 5:30. The first session usually is a great surprise. The group assembles in a cool maple grove "down at the brook." A canon is selected from one of the three collections we use—Easy Canons, Classic Canons, and our own private collection of canons (Trapp Family Music Camp Series No. 1). The canon is learned in unison, and sung a few times until everyone is able to master the melody and sing it correctly and beautifully. As soon as this point is reached, the canon is sung in two parts, divided between the women and the men; then it is attempted in three, four, and five parts, allotting to the male and female groups as many individual parts as there are melodies in the particular canon. Within a quarter of an hour, people who have never met before are singing as a mixed chorus. This same procedure is followed with a few more canons or rounds (not primarily funny ones, for the composing and singing of canons has been for many

centuries a most serious musical undertaking).

The singing of canons establishes self-confidence in each individual singer. He finds himself able to sing a part of his own; he discovers the joy of furnishing something that is needed by the others, experiences the tensions and relaxations of the music as they occur at different moments in the various parts, and has the satisfaction of hearing the total result that comes from the pooling of individual efforts.

At this stage, an easy transition leads to the performance of such a four-part choral composition as a Palestrina (or whoever composed it!) O Bone Jesu. Simple motets of this sort are quickly learned and universally liked.

AFTER a few minutes' intermission, during which the singers sharpen their skill in throwing stones into the brook, another type of work is introduced—vocalizing. In the initial part singing, the balance of tone is far from perfect, there are troubles with pitch, vowels are formed incorrectly, and the breathing may be poor. Now the fundamentals of breathing are explained, and a few breathing exercises are given. Easy little vocalises are sung in unison, to learn the correct sound of vowels and a better placing of the voices. Finally, some cadencing formulas are practised, in parts, with the newly-gained techniques. The results—correct pitch and balance of tone—quickly convince the singers of the necessity of these exercises, so they submit to them gladly, as a matter of daily routine, for about fifteen minutes at the beginning of each singing period. More singing then follows, possibly one or another of my own polyphonic settings of various folk songs.

All of this is done without accompaniment. Every participant is therefore obliged, from the beginning to work actively and consciously to keep on pitch, to sing correctly intoned intervals, and to focus his attention on the entire phrase and its pivotal notes. Usually there are a few good singers in every voice group, who sustain their weaker companions. Whenever the singers have trouble in getting the right tones, the parts are studied individually. When pitch and tone quality are poor, selected passages are sung as wordless vocalises until these defects are eliminated.

The number of compositions studied and the exact nature of the program

vary with the different groups, since the sight-reading ability of one Sing Week group is inevitably higher than that of another. Our a cappella repertory usually includes a few of the easier sixteenth-century motets by Palestrina and Vittoria (Popule Meus, Ave Maria), some madrigals or ballets, some of the smaller a cappella compositions and four-part settings of German folk songs by Brahms, and some of my own settings of folk songs and Christmas carols.

ANOTHER musical activity during the Sing Weeks is the study of the recorder, which has appropriately been called "the instrument for the neglected adult." Busy people who do not have the time—or the ability—to practise and learn the violin or piano find in the recorder an instrument that enables them to emerge from the mass of passive listeners and share in the joys of active music-making. Maria Trapp gives three hours of group instruction on the recorder every day—an hour each for beginners, intermediate students, and advanced players. How much can be achieved? Here is an example. In the first summer, a hospital technician from Boston, who did not know how to read music, started to play the recorder. Now, six years later, she has organized a group of recorder players who meet regularly throughout the year. She herself plays delightfully quite difficult recorder sonatas by Telemann, and Bach's obligatos to the arias in some of the cantatas (Sheep May Safely Graze, for instance, to which only the recorder can do justice).

Combining voices and instruments, we found great pleasure in singing and playing some of the songs in Bach's Notebook for Anna Magdalena Bach and in Schanelli's Gesangbuch, as well as in the chorales in which Bach adds instrumental parts to the four-part chorus. All available instruments (strings, flutes, etc.), are used in these performances. Once even a saxophone made itself very useful by reinforcing a weak tenor section.

ALTHOUGH at times we use the piano with the singing (in the Liebeslieder Waltzes of Brahms, for example), we do not, as a rule, encourage the use of the piano with choral singing. For one thing, it is not a good ear-builder. Its flat fifths and sharp thirds and fourths always fight against the ideal of intonation an a cappella group is able to achieve. Moreover, singing and playing, in our opinion, should not be limited by the need for a piano. On hikes and picnics, on mountain-tops and in valleys, out-of-doors on fair evenings at the approach of dusk, whenever a song is suited to a festive or a solemn occasion, the lack of a piano should not be an impediment.

For many who share in them, the Sing Weeks lead to further experiences. In several cities, wintertime groups have been formed, and meet regularly. The Stowe Singers of New York, of Boston, of Montreal, and a number of other cities, keep alive and increase the repertory learned during the Sing Weeks. In other places, those who have attended Sing Weeks regularly sing and play recorders in family groups or with friends. The director of a music school in New Jersey comes regularly to Stowe, participates in the Sing Weeks, discusses her work with the leaders of the Sing Week, and carries out a similar project in her school.

In this carryover into the daily life of people, the true purpose of our Sing Weeks is fulfilled. They are a start, not an end. They should not remain copyrighted by Stowe, Vermont, (Continued on page 31)

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EDUCATION in NEW YORK

The Carnegie Institute of Technology department of music presented its Student Symphony and chorus in a concert at the Carnegie Music Hall, on Dec. 6. Frederick Dorian conducted a program that included Strauss' Death and Transfiguration; Lalo's Cello Concerto, with Elmer Jeremias as soloist, and Joseph Stecko as student conductor; and the Polovetsian Dances from Borodin's Prince Igor. A concert on Dec. 4, given in conjunction with Sigma Alpha Iota sorority and Phi Mu Alpha Sinfonia, offered songs by Benjamin Britten, David Diamond, and Roland Leich, and Prokofiev's Overture on Hebrew Themes, Op. 34, for clarinet, string quartet, and piano.

The Columbia University department of music presented the newly organized Columbia University Chorus, Jacob Avshalomoff, conductor, in a concert in the McMillin Theatre, on Dec. 8. This initial program included a Missa Brevis by Buxtehude, Brahms' Liebeslieder Waltzes, Sweelinck's Hodie Christus Natus Est, and Britten's Rejoice in the Lamb. A second concert in March, will present the first New York performances of Bruckner's First Mass in D and Mr. Avshalomoff's cantata, How Long, Oh Lord. A third concert is planned for May.

Queena Mario reports that Frances Bible will sing the role of Octavian in a concert version of Der Rosenkavalier to be given by the San Francisco Symphony, under the direction of Artur Rodzinski, on Jan. 19 and 21. Dorothy Stahl, also from Miss Mario's studio, will make her New York recital debut at Town Hall, on March 11. Frederick Heyne appeared in three Philadelphia performances of Offenbach's La Périchole, during the week of Nov. 28. Elsie Goldberg was soprano soloist with the Brown University Orchestra, in Providence, R. I., on Nov. 18. Suzanne Lake, mezzo-soprano, recently made her television debut; and Ann Farrell, mezzo-soprano, will be heard next spring in a concert in Scranton, Penna.

Gertrude Giesinger students who have made recent appearances include Ann White, contralto, who sang in Bedford Hills, N. Y.; Harry Post, tenor, who sang in Atlantic City, N. J.; Olga Zlatar, mezzo-soprano, who toured Argentina; Wally Aspell, baritone, who sang in Montreal, Canada; Martha Gerson, soprano, who made a Southern tour; and Martha Gross, Elaine Hall, Monte Bellan, Libbie Bezief, and Fulvia Rubio, who appeared in New York.

Queens College recently presented the Queens College Orchestral Society in its fifth annual winter concert. The program, conducted by Boris Schwarz, included the Overture to Rossini's La Gazza Ladra; Beethoven's First Symphony; Saint Saëns' Cello Concerto, with Bernard Greenhouse as soloist; Ravel's Pavane Pour Une Infante Défunte and the Prelude to Wagner's Die Meistersinger. Iolanthe was given three performances last month by Peers and Peris, the Queens College Gilbert and Sullivan Society.

The Dalcroze School of Music will present a program of chamber music for the benefit of the Dalcroze Scholarship Fund, on Dec. 16. Members of the faculty will play works by Haydn, Mozart, Beethoven, and Martinu.

The American Matthay Association awarded its \$500 scholarship to Estelle Hersher following a final contest, on Dec. 3. Miss Hersher, a seventeen-year-old New Yorker, is a pupil of Ray Lev.



Alexander Kipnis, who is a new member of the vocal faculty of the New York College of Music

The New York College of Music announces that Alexander Kipnis, bass-baritone, has joined its vocal department. The school recently sponsored a broadcast on WNYC of Act III from Gretchaninoff's The Marriage, conducted by Siegfried Landau; a Goethe Bicentenary Celebration, with Guido Kisch, lecturer; Goeta Ljungberg, soprano; and Ruth Kisch-Arndt, contralto; and a program of operatic excerpts, conducted by Mr. Landau and staged by Albert Felmar.

Alfred Stobbi-Stohner will accompany Vidal Moreno in four concerts and broadcasts, in Ponce and San Juan, Puerto Rico, during the Christmas holidays. Dolores Mari sang Violetta in La Traviata with the Amato Opera Theatre, in October; and Ethel Szabo, soprano, appeared with the Bloomfield (N.J.) Symphony, in the same month. Dean Carroll, William Smith, and William Letters are appearing with theatrical productions in New York and on tour.

Gilbert Chase recently resigned his position as educational director for RCA Victor to spend the 1949-50 academic year writing and teaching at the University of North Carolina, under the auspices of the Institute of Latin American Studies. Mr. Chase is writing a book on music in America, for publication by Whittlesey House, and he is revising his Guide to Latin American Music, for the second edition, to be published by the Pan American Union.

Ralph Leopold gave a lecture-recital on Wagner's Tristan and Isolde, at the Piano Teacher's Congress, on Nov. 3, in Steinway Hall, illustrating his comments by playing piano transcriptions of passages from the opera.

Adelphi College is being favored with a benefit recital by Lauritz Melchior, on Dec. 15. Proceeds of the recital will go to scholarships for pupils of Karl Laufkoetter, voice instructor at the college.

Carroll Hollister, accompanist for John Charles Thomas for twelve seasons, has opened a studio at 6 W. 75th Street, where he will coach singers.

Coenraad V. Bos will again be a visiting professor at the University of Kansas City, in June, after which he will return to New York for his fifteenth season as a teacher at the Juilliard summer school.

Marinka Gurewich sponsored a recital by her vocal students on Dec. 4 in the concert room of the New York College of Music.

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EDUCATION in CHICAGO

The Chicago Musical College presented Wanda Paul and Felix Ganz, pianists; and Russell Holliger, tenor, at its second faculty recital this season. The pianists played a program of four-hand music, including Beethoven's Air with Six Variations, Op. 160; Edward Staempfli's Five Characteristic Pieces; Hans Engelke's Suite for Four Hands (first performance); Hindemith's Sonata, for piano duet; and the original version of Ravel's Rapsodie Espagnole. Mr. Holliger sang four songs from Vaughan Williams' On Wenlock Edge and an aria from Mozart's Don Giovanni.

The University of Chicago Collegium Musicum gave Hindemith's cantata, In Praise of Music, on a concert in Leon Mandel Hall, on Nov. 6. Other works on the program, conducted by Siegmund Levarie, included Matthew Locke's Suite Number One, Josquin des Prés' Ave Maria, Jan Sweelinck's Psalm 90, Alessandro Scarlatti's Exultate Deo, and Mozart's Serenata Notturna. Mr. Levarie will conduct three performances of Mozart's Così Fan Tutte, on Feb. 17, 18, and 19, in Leon Mandel Hall, under the auspices of the university's Renaissance Society.

Fred Trull's pupil, Alodi Diciute, sang the title role in a performance of Carmen, given by the American Opera Company, at the Studebaker Theatre, on Nov. 6.

The American Conservatory of Music offered weekly recitals last month by piano students of Edward Collins and Kurt Wanieck, violin students of Stella Roberts, and vocal students of Charles La Berge.

Northwestern University was the scene of an orchestra concert of music by contemporary American composers, on Nov. 30. Herman Felber conducted the program, played in Cahn Auditorium, which included Anthony Donato's Prairie Schooner; A. Fissinger's Suite, Memorial Sketches; Sister Mary Bernarda's Lithuanian Rhapsody; an Interlude from Robert Delaney's Western Star; an Overture by John Pozdro; Holdon Mathews' Symphonic Poem, Ulalume; the Tarantelle from Phil Warner's Symphonic Suite; and William Schroeder's Overture in C.

The Robert MacDonald Studios announce that Carol Smith, a pupil of Lola Fletcher, has been chosen to sing the role of Amneris in one of the New York City Opera Company's performances of Aida.

The Lake View Musical Society presented a concert on Nov. 14, at the Cordon Club, at which Ann Gallo, Spanish dancer; Carol Smith, contralto; and Jennie Gaudio, violinist, appeared. A Christmas concert was given on Dec. 12 by the society, with Annemarie Gerts, soprano; Hazel Fisher Turner, contralto; and Minnie Cedargren Jernberg, violinist, as guest artists.

Anna Fitzu's student, Evelyn Orłowski, was scheduled to appear as Micaëla in Carmen, on Dec. 14, with the New York City Opera Company. Muriel Lawrence, also from Miss Fitzu's studios, recently appeared as soloist on two radio programs.

The Paulist Choristers opened their 46th concert season with a tour of Wisconsin, during the first week of November. Father O'Malley, now in his 22nd year as director of the group, will lead the choir in additional concerts in Wisconsin and Minnesota later in the season. The choir is also scheduled to make two appearances in Chicago this month, in the Loyola Community Theatre, on Dec. 4, and in the grand ballroom of the Stevens Hotel, on Dec. 18.

The Elmhurst College Men's Glee Club, directed by Myron Carlisle, gave seven concerts in six days in Illinois, Iowa, Kansas, Nebraska, and Missouri during the last week in November. The tour included appearances in Kansas City and St. Louis.

OTHER CENTERS

The University of Wisconsin school of music has added Samuel T. Burns, specialist in music education, to its staff. He will develop a new program for the training of music educators for Wisconsin's rural and village schools. Mr. Burns, who evolved a similar plan for Medina county, Ohio, will provide specialized music teachers, who will visit schools once a week to take the place of local teachers, who devote only part of their teaching time to music. Under the plan, community expenses will be cut and the students will get instruction from more highly specialized teachers.

The Toronto Royal Conservatory of Music has placed its orchestra in rehearsal in preparation for two concerts to be given in Convocation Hall this season. The orchestra will also participate in a symposium in March, and will assist the conservatory chorus in performances of Bruckner's Te Deum and Ninth Symphony, in Massey Hall, in May.

The University of Minnesota presented a Minnesota Territorial Centennial Concert, on Oct. 4, in Northrop Memorial Auditorium, as the first concert on its 1949-50 University Artists Course. The program was given by Marilyn Cotlow, soprano; Ann Bomar, mezzo-soprano; David Lloyd, tenor; and Russell George, baritone. Leo Kopp was musical director.

Oberlin Conservatory sponsored a concert by its orchestra and the Oberlin Musical Union in Finney Memorial Chapel in Oberlin, Ohio, on Dec. 4. The program included Herbert Elwell's Lincoln, Requiem Aeternam, which had been given its first performance there in 1947; the Adagio from Bruckner's String Quintet; and Bruckner's Te Deum.

Delta Omicron, national professional musical fraternity, has started a music student fund, through its Milwaukee chapter, Zeta Delta, in honor of Anna R. Robinson, a piano teacher for more than fifty years, manager of the Civic Concert Association of Milwaukee for 25 years, and Milwaukee correspondent for MUSICAL AMERICA. The fund will aid Milwaukee students who seek concert or operatic careers. Delta Omicron observed the fortieth anniversary of its organization, on Dec. 13.

Mercer University choirs gave Handel's Messiah, on Dec. 6, in Willingham Chapel on the university campus, Macon, Ga. Arthur L. Rich directed and Mrs. Rich accompanied on the new chapel organ. The soloists were Barbara Troxell, Frances Lehnerts, Robert Long, and John McCrae. Later in the season the choirs will give Mendelssohn's Elijah.

Mu Phi Epsilon, national music sorority, announces that Ruth Watanabe, one of its members, recently received a \$1,500 graduate fellowship grant from the Association of American University Women. She will use the grant to prepare a transcription into modern notation of four relatively unknown books of Italian madrigals, published between 1590 and 1595. The madrigals represent Roman, Sicilian, (Continued on page 30)

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OTHER CENTERS

(Continued from page 29)

and Neapolitan styles of composition, and include works by Quartieri, Bartolomeo Roy, Il Verso, and Scaramella.

The University of Southern California presented the West Coast premiere of Benjamin Britten's opera, *Albert Herring*, on Dec. 9, in Bovard Auditorium. The production, repeated on Dec. 10, 12 and 15, was staged by Carl Ebert and conducted by Wolfgang Martin. Mr. Britten conducted his Saint Nicholas cantata, on Nov. 30, as part of the third annual Festival of Contemporary Arts, held at the university. Peter Pears was the soloist in the cantata.

The Northern California Harpists' Association will close its 1950 competition for compositions for the harp on Dec. 31.

The American Music Conference sent a representative to Mississippi last month to assist in the formation of community music workshops. The final development of this program has since been left in the hands of William S. Haynie, superintendent of music education for the State Department of Education in Mississippi, and community officials.

The Candell Conservatory of Music, Oakland, Calif., has instituted an opera workshop under the direction of Gastone Usigli, conductor of the Carmel Bach Festival.

The New Jersey College for Women has awarded 26 music scholarships for the 1949-50 academic year.

Windsor Mountain School, Lenox, Mass., has announced that Anne de Ramus has been appointed pianist-in-residence for the fall and spring terms, and will give a series of concerts at the school.

The Pennsylvania College for Women will continue the opera workshop held at the college during the past summer. Richard Karp will be director for the fall and spring terms as well as for the summer workshop.

The Longy School of Music, Cambridge, Mass., is sponsoring a series of lecture-concerts, by Gregory Tucker and assisting artists, on contemporary music.

The San Francisco College for Women has been presented with the private music library of Lillian M. Robinson, of San Rafael, Calif. Miss Robinson, a former professional singer, is one of the organizers of the San Francisco public school music curriculum.

Monmouth College is offering a prize of \$100 for the best setting, in four voice harmony for congregational singing, of a prescribed metrical version of the 23rd Psalm. The contest is open to all composers and closes Feb. 28, 1950. Inquiries should be addressed to Thomas H. Hamilton, Monmouth College, Monmouth, Ill.

The University of Michigan has appointed Robert Groman Noehren to the posts of lecturer in organ and university organist for 1949-50. For the past three years, Mr. Noehren has been organist and instructor of music at Davidson College, in Davidson, N. C.

The Cleveland Institute of Music gave the first of three concerts of contemporary music, on Nov. 2, in Willard Clapp Hall. The program included Darius Milhaud's Suite for Woodwind Quintet, La Cheminée du Roi René; Walter Piston's Sonata for Flute and Piano; and Béla Bartók's Sonata for Two Pianos and Percussion. The second program, on Jan.



NOW RESIDENT AT COLORADO COLLEGE

The LaSalle String Quartet, which gave its first concert since coming to Colorado College, in Colorado Springs. From the left, Walter Levin, first violin; Peter Kamnitzer, viola; Jackson Wiley, cello; Henry Meyer, second violin. The quartet plans a series of concerts in the Rocky Mountain region

25, will offer Hindemith's *Das Marienleben* and Stravinsky's *Histoire du Soldat*, and the third program will offer Bloch's *Piano Quintet* and Schönberg's *Pierrot Lunaire*.

The Mills College Artists Concert Series presented Nell Tangeman, mezzo-soprano, on its third program, on Nov. 9, in the college concert hall, in Oakland, Cal.

The Peabody Conservatory of Music will sponsor three chamber-music concerts in Baltimore in the early part of 1950. Sylvia Marlowe, harpsichordist, will appear on Jan. 13, the Kresz-Hammond Trio on Feb. 7, and the Juilliard String Quartet on March 3.

The Connecticut School of Music staged Haydn's opera, *La Canterina* (The Songstress), on Nov. 10, in Bulkeley Auditorium, New London, Conn., and on Nov. 17, in Shafer Auditorium, Willimantic, Conn. Six dances from Grétry's ballet, *La Rosière Republicaine*, were played to fill out the program.

The Cincinnati Conservatory of Music faculty members observed the hundredth anniversary of the death of Chopin by presenting a memorial concert of the Polish composer's works.

The New England Conservatory of Music recently received as a gift from Geraldine Farrar her entire library of operas, symphonies, songs, and piano works. The singer is a member of the board of trustees of the Boston school.

The Boston Dance Theatre, directed by Jan Veen, has scheduled seven programs at the Boston Conservatory Auditorium this season. The artists who will appear include Wasantha Wana Singh; Myra Kinch; Mark Ryder and Emily Frankel; Pola Nirenska; Pauline Koner and Company; Mr. Veen and his dancers, with Adele Hooper and Stanley Herbert, who will present a new ballet by Mr. Veen and Alan Hovhaness; and members of the Jan Veen Studio Workshop.

The University of California music department has announced that W. Thomas Marrocco, a member of its faculty, violinist and musicologist, has won a Fulbright grant. Under it he will do musicological research in Florence, Bologna, and Rome, Italy.

The University of New Mexico recently staged the folk opera, *Little Joe*, by J. D. Robb, dean of the college of fine arts.

Bergen Group Plans To Establish Orchestra

BERGEN, N. J.—Articles of incorporation were recently drawn for the Bergen Symphony Society, and plans call for an orchestra, recruited primarily from amateurs, to present a season of concerts. Otto Radl, conductor of the Teaneck Symphony before the war, has been appointed conductor; Alfred Human, former editor of the *Musical Digest*, is president; Arthur A. Hauser is vice-president; and Joseph A. Fischer is serving as secretary-treasurer.

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Los Angeles

(Continued from page 4)

Op. 70, No. 2; and Schubert's Trout Quintet.

Kirsten Flagstad made her first appearance here since the war before a completely sold-out house, in the opening concert of the Occidental College Thorne Hall series, on Oct.

20. A program of music by Ernst Krenek was heard in the Meet the Composer series at the Assistance League Playhouse, on Oct. 16. Included were the Sonata for Viola and Piano (1948); the Suite for Cello Solo, Op. 84 (1939); the Sonata No. 4, for piano; eight piano pieces, and the String Trio (1949). Mr. Krenek was at the piano, and other artists were Sven Reher and Zoltan Kurthy, violists; Jascha

Schwarzman, cellist; and Cyril Towbin, violinist. The event was held under the auspices of the Arts, Sciences, and Professions Council.

Other events included a piano recital by Lillian Steuber, in Wilshire Ebell Theater, on Oct. 9; a recital by John Raitt, baritone, which opened the Chapman College artists series, on Oct. 18; and a solo recital by Inesita, Spanish dancer, in Wilshire Ebell Theater, on Oct. 17.

Cleveland Orchestra Visits Three States

CLEVELAND.—The Cleveland Orchestra played seventeen concerts, including two for children, on a two-weeks tour through Indiana, Michigan, and Illinois, from Nov. 6 to 20. George Szell conducted the regular concerts, and Rudolph Ringwall those for young people.

The series of six Bach programs, sponsored by the Western Reserve University music division and the Cleveland Music School Settlement, continued with its second concert, played in Harkness Chapel at the University, on Nov. 13. The program included the Piano Concerto in F minor, with Harold Fink as soloist; the Fourth Brandenburg Concerto, with Fred Rosenberg, Jean Meyer, and Matthew Jones as soloists; and the Suite No. 3, in D major. Frank Grant conducted.

A concert of music from the sixteenth, seventeenth, and eighteenth centuries was given in Severance Chamber Music Hall on Nov. 15. The University Singers, directed by Russell L. Gee; F. Karl Grossman, viola d'amore; Frank H. Grant, viola da gamba; and Manette Baltz, harpsichord, presented the program.

Oscar Shumsky's second recital, on Nov. 18, at the Cleveland Museum of Art included good performances of Hindemith's Sonata in D minor, Op. 11, No. 2; Schubert's Rondo Brilliant; Bach's Sonata in G minor, for violin alone; Szymanowski's Tarantella; Dvorak's Four Romantic Pieces, Op. 75; and Wieniawski's Polonaise in A major, Op. 21. The violinist was accompanied by Milton Kaye.

Emil Straub directed the Schwaben Male Chorus in a concert in the Little Theatre of Public Auditorium, on Nov. 19, with Phillip MacGregor, bass-baritone, as the assisting artist.

Leonard Shure, pianist, has been appointed musical director of the Karamu Theatre.

ELEANOR WINGATE TODD

Memphis Group Sponsors Non-Profit Concert Service

MEMPHIS, TENN. — The Memphis and Mid-South Piano Scholarship Association is sponsoring a non-profit concert service for young singers, pianists, and string players, to be selected by special auditions. The service aims principally to provide engagements for these artists in regional schools and colleges. The roster already includes Frances Boyd, Joy Jemison, Mary Louise Repult, Josephine Schilling, Betty Bynum Webb, and Betty Young, singers; David Goldberger, Robbie Masterson, Virginia Lowrey Myers, Myra Safley, and Clifford Tucker, pianists; Joy Brown, Mary Jane Kirkendol, and Joe Routon, violinists; Ruth Cobb, harpist; and a trio composed of Miss Cobb, Miss Kirkendol, and Phyllis Thornburg, cellist.

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Trapp Family

(Continued from page 27)

and the Trapp Family, but should find spontaneous imitation throughout the entire nation.

In the summer of 1949, for the first time, a daily thirty-minute lecture on musical history was added to the course of study, covering the development of choral music up to the sixteenth century. We felt that such knowledge was a desirable foundation for better judgment and taste in choral singing.

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6) Enlarge your knowledge of music by the study of musical history, especially of the fifteenth, sixteenth, and seventeenth centuries. Become acquainted also with the wealth of fine choral music that is being written by composers today.

Recitals Open Scranton Season

SCRANTON, PENNA.—A recital by James Melton, Metropolitan Opera tenor, on Oct. 12, sponsored by the Catholic Junior League, opened the music season here. Seven days later, Elena Nikolaidi, contralto, appeared under the auspices of the Community Concert Association.

The Community Opera Society began its fourth season, on Nov. 7, with a good performance of Puccini's Madama Butterfly. Angeline Calderone sang and acted the title role admirably; Bernard McGurl was a convincing Pinkerton; and Frank Curcio a competent Sharpless. Other roles were taken by Rosa Donato, Marilyn Evans, George Bachman, Arthur Arney, David Boston, and Stephen Zandarski. All the singers, with the exception of Mr. Arney, are natives of the Scranton area, since it is the opera company's policy to import singers only when specific roles cannot be filled locally. Ferdinand Liva was the conductor.

The Scranton Philharmonic, conducted by Frieder Weissmann, presented Norman Scott, as bass soloist at its concert on Oct. 31, and Joan Lloyd, as piano soloist at its concert on Nov. 21.

—CAROLYN GREEN

NEW MUSIC REVIEWS

Valen and Egge Works Available from Peters

Two new pieces from Norway have come in for review from Peters—the First Symphony of Klaus Egge, one of Norway's leading young composers; and *La Isla de las Calmas* (The Silent Isle), by Fartein Valen, that country's best known atonal composer.

Fartein Valen was born in Stavan-ger, Norway, in 1887, and spent much of his childhood in Madagascar, where his father was a missionary. He later studied at the Oslo Conservatory, and for a short time at the High School of Music in Berlin. Though he has held, since 1935, the State Scholarship for Artists (a government subsidy for life) he represents, in a sense, the international rather than the national musical expression of his country; Harald Saeverud might more readily be identified with the nationalist movement in Norwegian music.

In embracing a system rather than an idiom, Valen subjects himself to the denationalizing—even depersonalizing—process the atonal technique confers upon its adherents, so that with style absent, the degree of his skill and expressivity alone remain as elements for estimation.

Skill there certainly is. Valen is justly admired in Europe today as possibly the leading atonalist. He moves within the system with the ease of great knowledge and familiarity; and real power and depth of expression enable him to transcend its limitations (the absence of rhythmic definition and the lack of other kinds of contrast). Such a work as his *Sonnetto di Michelangelo*, pieces for chamber orchestra suggested by some of the Michelangelo sonnets, gives testimony of his expertness as artist, and indicates that his is perhaps the most impressive atonal expression since Anton von Webern.

The present work, *The Silent Isle*, is a short lyric piece for double woodwinds, strings, and one horn, based strictly upon a twelve-tone row. It is built from small fragments—half a dozen notes identifiable by angular interval details, or by rhythmic grouping. The combining of these fragments gives a horizontal, simultaneous variety, rather than one of sequential contrast; and while one or two of the subject fragments contain in themselves an aspect of agitation,

the over-all effect of the piece is one of a glistening calm. It is a slight but magic score.

Klaus Egge is probably known in this country only to those musicians who have travelled in Scandinavia, for the new Scandinavian composers (and there are several of outstanding merit) are still hermetically sealed off, because of our lack, until now, of publishing and promotional liaisons with the composers of that area.

Egge was born in Telemark, Norway, in 1910, and was educated at the Oslo Conservatory, where he studied with Fartein Valen. An active musical citizen in his own land, Egge has been president of the Norwegian Composers Guild since 1945. He is also president of the Norwegian UNESCO Committee.

His works include a violin sonata, a piano sonata, a string quartet, two symphonies, and two piano concertos. In spite of his study with Valen, he is not a twelve-tone composer. Structurally a polyphonist, on a grand scale, he is idiomatically closer to the Danish composer Carl Nielson than to Sibelius, whom he also resembles in some ways. Apart from the modernists—right-wing (neo-classic) and left-wing (atonal)—who have chiefly employed chamber-music rather than symphonic styles, Nielson and Sibelius are the personalities who loom largest on the stylistic horizon of Scandinavia.

NEILSON'S legacy (like that of Vaughan Williams in England) is an abstraction of the folk ingredient, and he left a definitely Nordic imprint on the Germanic symphonic form that had prevailed before him. Egge's music bears traces of this influence, and is characterized by considerable clarity of thought, excellence of workmanship, and an occasional lyrical delicacy that makes available many moods, colors, and varieties of themes. These features compensate somewhat for his lack of concern with the more sophisticated considerations, technically and aesthetically, of contemporary musical thought. One might say of the First Symphony that Egge displays the standard marks of craftsmanship, and that he possesses a real expressive impulse, but that he is still in the stage of bending his materials to a form-concept, instead of making his form grow from his material and its nature. Strong and uninhibited in its expression, the symphony is too austere to be called Romantic, but it fits no more closely into any other category.

The First Symphony is in three movements. The finale, *Rondo e Fuga*, is a rather incredibly designed movement, in which all the themes of the two previous movements combine with those of the third in a complex concluding section. This feat is made possible by the construction of some of the themes as mere three-note fragments, identifiable by metric accent, and thus infinitely mutable, not to say quotable, either right side up or upside down.

The pastoral second movement has a cool, beautiful, arabesque subject that suggests a mountain shepherd's piping. Its melodic folk style can be heard in any high-altitude region, from Norway through the Balkans to the Himalayas. The movement as a whole does not (as it might have) emanate formally and stylistically from the joyous tranquillity of its theme; the plot thickens, and standard symphonic stuffing soon bloats the beauty of the arabesque.

This work was scheduled to be heard for the first time in the United States on Dec. 12, in a concert of the University of Miami Symphony Orchestra, conducted by Modeste Alloo.

—PEGGY GLANVILLE-HICKS



Portrait of Wilhelm Friedemann Bach by an unknown artist, in the Bach museum at Eisenach, from the Bach Music Calendar, 1950, issued by the Peters Edition

Early American Choruses Edited by Oliver Daniel

The New England music of the late eighteenth century still remains largely unknown, despite the flurry of interest the fuguing tunes of William Billings have stirred in the past few years. The works of our Boston ancestors are generally regarded as quaint and humorous, when they are given any attention at all. Even the most generous opinion of this music has not given it the status it deserves; for, as the Music Press publications edited by Oliver Daniel (and, like the rest of the Music Press catalogue, now distributed by Mercury) plainly demonstrate, Billings and his contemporary Jacob Kimball were musicians whose originality and imaginative power were the equal of the best twentieth-century composers in the United States. Moreover, Billings, at least, was fully as close to the spirit of his time as Aaron Copland is to that of ours. His *Lamentation Over Boston* and his *Retrospect*, both newly published, are immediate reflections of the misfortunes that had befallen Boston in the pre-revolutionary Boston Massacre. Naïve these pieces may be, but there is a timely directness about Billings' reedited Biblical texts, which contain such patriotic paraphrases as "By the rivers of Watertown we sat down and wept when we remembered thee, O Boston" and "Forbid it, Lord, that those who have sucked Bostonian breasts should thirst for American blood."

Though the Billings choruses (for SATB, a cappella) are full of grammatical errors in harmony of a monstrousness that would have revolted the orderly mind of any German musical theorist of Haydn's time, the music is innately dramatic, psychologically apt, and often surprisingly beautiful in color. An amusing aberration among Billings' works is *Jargon*, a brief setting—dedicated to the Goddess of Discord in an elaborate literary introduction—of the text, "Let horrid Jargon split the air and rive the nerves asunder." Scarcely a single chord in this iconoclastic little fourteen-measure piece is consonant; really horrid seconds and sevenths and faulty chord progressions create a result so racking that the listen-

er realizes the extent of Billings' technical skill. Only a composer quite sure of the right things to do could have been quite so successfully wrong.

Kimball's pieces—eleven hymns published as *Down East Spirituals*—are for the most part written in simple four-part harmony, although some of them embark upon a bit of fuguing. The melodies are fresh, eloquent, and beautiful, and should become a part of our American repertory of church music.

—C. S.

Sacred Choral Music

BUKETOFF, IGOR: *Gladsome Radiance*, No. 2, from the *Vesper Mass* (SSATB, a cappella). (G. Schirmer). A pleasing example of the sonorous early twentieth-century Russian liturgical style of Kastalsky and Tchesnokoff, with well-placed voices and flowing vocal lines.

KIRK, HAZEL JEAN; KENNEDY, MARGARET TODD; SHERMAN, FERN: *In David's Town* (SSATB, piano or organ; solos). (Birchard). A bright Christmas cantata based upon several Latin-American carols.

LEONARD, CLAIR: *Te Deum* (SATB, organ). (Composers Press). Prize-winning anthem in the 1947 contest of Composers Press, Inc. A massive and effective choral setting of the liturgical text, with an expressive polyphonic section in the middle.

STRINGFIELD, LAMAR: *Peace* (SATB, accompanied). Brodt Music Co., 108 West Fifth Street, Charlotte, N. C.). A long one-movement sacred cantata, to a text by Marian Sims. The style is rhythmically complicated, with essentially diatonic counterpoint decorated by chromatic effects that give a surface complexity to music whose harmonic content is basically simpler than it sounds. The piece remains on a single level of sonority too long for the maximum interest, but winds up with an effectively written climax.

—C. S.

Sacred Choral Music Listed

BLANCHARD, WILLIAM G.: *An Anthem for Peace* (SATB, piano or organ ad lib.). (Summy).

(Continued on page 35)

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BIGGS, RICHARD KEYS: The Lord's Prayer (SSA, a cappella). (J. Fischer & Bro.).

BIGGS, RICHARD KEYS: The Lord's Prayer (another setting) (SATB, a cappella). (J. Fischer & Bro.).

BINGHAM, SETH: The Canticle of the Sun (cantata for SATB, soli ad lib., organ or orchestra). (H. W. Gray).

CLOKEY, JOSEPH W.: King of Kings (SATB, organ). (Birchard).

DAVIS, KATHERINE K.: Thou Art Our Wine and Bread (SATB, a cappella). (Galaxy).

DAVIS, KATHERINE K.: Our God is a Rock (SATB, piano or organ). (Birchard).

DIETERICH, MILTON: Infinite Ever-Present Father (SATB, a cappella). (Summy).

EDMUNDSON, GARTH: God Be in My Head (SATB, a cappella). (J. Fischer & Bro.).

ELLIOTT, MARJORIE: We Believe (SATB, a cappella). (Summy).

GILLETTE, JAMES R.: O, For A thousand Tongues to Sing (SATB, organ). (Summy).

HAWTHORNE, ALICE (arranged by L. Anthony): Whispering Hope (SATB or SSA, piano). Reissue. (Marks).

KEMPINSKI, LEO: Teach Us to Pray (SATB, piano or organ). (G. Schirmer).

LANG, EDITH: Behold! the Tabernacle of God! (SATB, a cappella). (Schmidt).

LEWIS, JOHN LEO: Beloved, Let Us Love (SATB, a cappella). (Carl Fischer).

LEWIS, JOHN LEO: Rejoice (SATB, a cappella). (Carl Fischer).

LEWIS, JOHN LEO: Remember Now (SATB, a cappella). (Carl Fischer).

MORGAN, HAYDN: Go Not Far From Me, O Lord (TTBB, a cappella). (Remick).

NOE, J. THURSTON: We Gather 'Round Thy Table (SATB, alto, tenor and baritone solos, organ). (Witmark).

POWELL LAURENCE: The Spacious Firmament on High (TB a cappella). (Galaxy).

RICKETT, EDMOND W.: Grant, We Beseech Thee (SATB, soprano solo, organ). (G. Schirmer).

RICKETT, EDMOND W.: When God of Old Came Down from Heaven (SATB, soprano solo, organ). (G. Schirmer).

SAXTON, STANLEY E.: Softly Now the Light of Day (SSAA, a cappella). (Galaxy).

SCHIMMERLING, H. A.: Communion Service (Missa Brevis) (SATB, a cappella). (H. W. Gray).

SNOW, FRANCIS W.: Comfort the Soul of Thy Servant (SATB, a cappella). (Carl Fischer).

SNOW, FRANCIS W.: What Are These (SATB, a cappella). (Carl Fischer).

THIMAN, ERIC: An Evening Prayer (SATB, organ). (London: Novello; New York: H. W. Gray).

WEAVER, PAUL JOHN (arranger): Negro Spirituals—I Got a Key to the Kingdom (TTBB, tenor solo); I Got My Sword in My Hand (TTBB, tenor solo); Little David, Play on Your Harp (TTBB, tenor solo); New Buryin' Ground (TTBB, tenor solo); Swing Low, Sweet Chariot (TTBB, baritone solo); Toll de Bell, Angel (TTBB, baritone solo). (Birchard).

Under the editorship of G. Wallace Woodworth, conductor of the Harvard Glee Club and the Radcliffe Choral Society, a new and wide-ranging selection of choral literature is making its appearance. (G. Schirmer). One of Mr. Woodworth's rediscoveries is a set of Three Slovak Songs for Men's Chorus with Four-Hand Piano Accompaniment, by Dvorak, of which two—Gram (Grief) and Mägdlein im Walde (The Maiden in the Wood) are included in the current release. The four-part male-chorus parts, in homophonic Männerchor style, are balanced against the rich and bright four-hand accompaniment with a skill rivaling that of Brahms in the Liebeslieder Waltzes, and the folk-like melodies and rhythms are piquant. The texts are in German and English. Also included in the present list of Harvard-Radcliffe publications are Palestrina's Supplications, from Book II of the Litaniae Deiperae Virginis—a superb example of the non-polyphonic, declamatory presentation too seldom recognized as one of Palestrina's most effective techniques—and three bright little Purcell catches (or rounds) for female.

C. S.

Christmas Music in Brief

SERLY, TIBOR: Hymn of Nativity (TTBB, a cappella). (Southern). A compactly written hymn in Männerchor style, whose only fault is a failure to grasp adequately the principles of English prosody.

Christmas Music Listed

BUSH, GLADYS BLAKELY: A Christmas Hymn (SATB, organ). (Summy).

DAVIS, KATHERINE K.: Jesus, Sleeping in the Manger (SAB, piano). (Summy).

GIBB, ROBERT W.: Search of the Three Kings (SSA, piano or organ). (Carl Fischer).

HELPER, WALTER: Wassail Carol (SATB, with timpani and cymbal ad lib.; piano or organ). (Carl Fischer).

LUNDQUIST, MATTHEW N.: A Child Was Born in Bethlehem (Medieval school song). (SATB, a cappella). (Summy).

MARSH, CHARLES H.: Ballad Of The Christ Child (SATB, organ). (Summy).

MUELLER, CARL F.: Glory to God in the Highest (SATB, combined junior, intermediate, and senior choirs; piano or organ). (Carl Fischer).

NILES, JOHN JACOB (arranged by Mr. Niles and Lewis Henry Horton): Our Lovely Lady Singing (SATB, soprano solo and boy soprano; or tenor solo, a cappella). (Carl Fischer).

NORDEN, HUGO: Behold, a Star Appear (SSAATTBB, organ). (Schmidt).

SCHIMMERLING, H. A.: Cradle Song for Christmas (SATB, a cappella). (Carl Fischer).

SCOTT, TOM: Angels from the Realms of Glory (Old French carol). (SATB, a cappella). (Carl Fischer).

WILHOUSKY, PETER J.: Carol-Noel (SSATBB, a cappella). (Carl Fischer).

WILLIAMS, FRANCES: Now, Bright and Still (SATB, junior choir or solo voice, piano or organ). (Harold Flammer).

Secular Choral Music

BACON, ERNST: The Lord Star (SATB, baritone solo, organ). (Music Press, distributed by Mercury). A Whitman cantata, part of whose text is the section of Leaves of Grass beginning "On the beach at night," which was also employed by Vaughan Williams in the slow movement of A Sea Symphony. Bacon's treatment of the text suggests

First Performances in New York Concerts

Orchestral Works

Alexander, Josef: Clockwork for Strings (Little Orchestra Society, Nov. 28).
Aubert, Louis: Offrande (New York Philharmonic-Symphony, Nov. 17).
Bennett, Robert Russell: Overture to an Imaginary Drama (New York Philharmonic-Symphony, Nov. 26).
Messiaen, Olivier: Trois Petites Liturgies de la Présence Divine (New York Philharmonic-Symphony, Nov. 17).
Prokofiev, Sergei: Symphony No. 6, E flat minor, Op. 111 (New York Philharmonic-Symphony, Nov. 24).
Riegger, Wallingford: Canon and Fugue (New York Philharmonic-Symphony, Dec. 1).

Concertos

Beethoven, Ludwig van: Piano Concerto, E flat major (1784) (Little Orchestra Society, Nov. 28).
Britten, Benjamin: Piano Concerto No. 1, D major (Revised Version).
Weiner, Leo: Concertino for piano and orchestra (Sari Biro, Dec. 3).

Chamber Music

Delaney, Marcel: First String Quartet (Loewenguth Quartet, Nov. 22).
Masetti, Enzo: Adagio, for piano, violin and cello (Mannes Trio, Dec. 6).
Schönberg, Arnold: Ode to Napoleon Buonaparte (Lord Byron), for string quartet, piano and reciter, Op. 41 (ISCM Concert, Nov. 23).

Choral Works

Haubiel, Charles: You 48 States, cantata for male chorus and soprano soloist, with piano (in lieu of orchestra) (Byzantine Chorus, Nov. 25).

Violin

Berger, Arthur: Duo for Violin and Piano (Chamber Art Society, Oct. 22).
Milhaud, Darius: Cinéma-Fantaisie (d'après Le Boeuf sur le Toit) (Cadenza by Arthur Honegger) (Leon Temerson, Dec. 4).

Cello

Poulenc, Francis: Sonate for Cello and Piano (Pierre Fournier, Nov. 27).

Piano

Antheil, George: Piano Sonata No. 3 (Winifred Young, Dec. 3).
Bach, J. S. (arr. by Samuel Reichmann): Organ Prelude and Fugue in A minor (Samuel Reichmann, Dec. 7).
Broadnax, Eugene: Barn Dance (Marc d'Albert, Dec. 11).
Buxtehude, Dietrich (arr. by Samuel Reichmann): Organ Toccata in D major (Samuel Reichmann, Dec. 7).
Keeney, Wendell: Mountain Dance (Marc d'Albert, Dec. 11).
Mignone, Francisco: Valse Élégante (Maria Augusta Menezes de Oliva, Dec. 4).
Perry, Julia: Lament (Marc d'Albert, Dec. 11).
Sienkiewicz, Tarantelle (Maria Augusta Menezes de Oliva, Dec. 4).
Stravinsky, Igor: Preludium (Chamber Art Society, Oct. 22).
Swanson, Howard: The Cuckoo (Marc d'Albert, Dec. 11).
Ulehla, Ludmila: Song without Words (Marc d'Albert, Dec. 11).

Songs

Oldham, Arthur: Five Chinese Lyrics (Peter Pears and Benjamin Britten, Dec. 8).
Stravinsky, Igor: Canon for Two Voices (Chamber Art Society, Oct. 22).

gests both Vaughan Williams and Holst in its placing of choral parlando and declamatory materials against an ostinato accompaniment, and in its fondness for broad 3/2 and irregular 5/4 meters as devices for attaining flexible prosody. The part-writing and voice-placement are skillful in their acoustical calculations.

BRIGHT, HOUSTON: Weep You No More, Sad Fountains (SSAATBB, a cappella). (Associated). An agreeable-sounding modal-chromatic setting of Dowland verses, which the poet himself set to music with considerably less effort, with more inwardness, and with fewer purely stock-in-trade choral effects.

JAMES, PHILIP: Close Thine Eyes, and Sleep Secure (SSAATBB, a cappella). (Galaxy). A flowing, expressive setting, not too difficult, of a love-poem attributed to King Charles I.

KUBIK, GAIL: American Folk Song Sketches—Black Jack Davy; Little Bird, Little Bird; Oh, My Liver and Lungs (SSAATBB, piano). (Southern). Tricky but tasteful dealings with unhackneyed folk tunes, handled with unerring understanding of choral technique.

KUBIK, GAIL: Choral Scherzo on a Well-Known Tune (Listen to the Mocking Bird) (SSAATBB, a cappella). (Southern). A tour de force of satiric comment upon a familiar musical period-piece. The setting, a skillful apotheosis of barber-shop style, is a witty parody, yet also a serious, sentimentally attractive lyric expression.

KUBIK, GAIL (arranger): Annie Laurie (SAATBB, soprano solo). (Southern). A skillful, unforced setting.

LE JEUNE, CLAUDE: Within Our Arbor Green in May (Débat la nostre trill' en May) (SATB, a cappella). A modern edition of a sprightly sixteenth-century French chanson, with an English translation by Harold Heiberg.

LOCKWOOD, NORMAND: The Birth of Moses (SSA, with piano and flute). (Mercury). A powerful, short (22 octavo pages) narrative cantata, deeply expressive (though in dissonant style), exemplary in the flow and spontaneity of its lyric writing, imposing in its climax, and adroit in its word-accentuation. C.S.

MUELLER, CARL F.: Lincoln's Gettysburg Address (TTBB, a cappella, with narrator). (Carl Fischer). A setting suitable for radio production, with stiff choral tuttis at the beginning and end, framing a recitation of Lincoln's words over a hummed background. A bit of Tenting on the Old Camp Ground is thrown in for period atmosphere.

PROKOFIEFF: Alexander Nevsky, cantata for chorus and orchestra (edition of chorus and piano, with Russian and English texts). Edited, with special annotations, by Harold Sheldon. (Leeds). A reissue.

READ, GARDNER: Music (SSA, piano). A lilting waltz song of the kind many women's choruses enjoy.

SCHUMANN, ROBERT: The King of Thule (edited by George Howerton) (SATB). (Carl Fischer). A poignant part-song faithfully edited, and provided with an English text freely adapted from the original poem by Goethe.

SENFL, LUDWIG: A Sparkling Fountain Flowing. (SAATBB, a cappella). (Edward B. Marks). A six-part madrigal of great beauty and considerable exactions, issued in the Arthur Jordan Conservatory of Music Choral Series, under the general editorship of Lloyd F. Sunderman.

WILLIAMS, CHARLES: The Dream of Olwen (SATB, or TTBB, with piano). (Mills).

WOLPE, STEFAN: Tsedakem Habonim Hatsirim (You Were Right . . .) (SAATBB, a cappella). (Hargail). A beautifully direct and touching setting, in Israeli folk style, of a Hebrew poem by Saul Tchernichovsky, also given in an English version by Hilda Auerbach.

WORK, JOHN W.: The Singers, a cantata based on the poem by Longfellow (SATB, baritone solo, with piano). (Mills).

—C. S.

Secular Choral Works Listed

BARTHOLOMEW, MARSHALL, arranger: (Continued on page 35)

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Detroit Season Opens With Opera At Masonic Temple

DETROIT. — Though lacking a resident orchestra, Detroit has had a full schedule of musical events during October and November. The Philadelphia La Scala Opera company presented eight operas at the Masonic Temple during the first week of October. La Traviata, Rigoletto, Carmen, Tosca, Madama Butterfly, Aida, and La Bohème were given on successive evenings, and The Barber of Seville at a Saturday matinee. Guest appearances were made with the company by Bidu Sayao, Patrice Munsel, Bruna Castagna, Kurt Baum, Giuseppe di Stefano, Jan Peerce, Martial Singher, and Frank Guarrera. Of the regular members of the company, Cesare Bardelli made the greatest impression with forceful impersonations of Scarpia and Rigoletto. Two Detroit sopranos, Virginia Housey and Rose Derderian, received an opportunity to sing roles in Carmen and The Barber of Seville. Giuseppe Bamboschek and Gabriel Simeoni were the conductors.

Organized last year by 28 members of the Detroit Symphony, the Little Symphony, which plays without a conductor, opened its season at the Art Institute Auditorium, on Oct. 29, before an audience of about 1,500. Precision of attack and tonal clarity characterized the ensemble's performances of Schubert's Fifth Symphony, a Brahms minuet, three marches by Francis Poulenc, and the Overture to Rossini's L'Italiana in Algeri. Bach's Violin Concerto in A minor had Henry Siegl as the excellent soloist.

The Boston Symphony, conducted by Charles Munch, opened the fourth annual Visiting Symphony Series, at

the Masonic Temple, on Oct. 22. Its performance of two French works—Rabaud's La Procession Nocturne and Ravel's Second Daphnis and Chloé Suite—seemed more impressive than its playing of Beethoven's Fifth Symphony and Walter Piston's Second Suite. At the second concert of the series George Szell conducted the Cleveland Orchestra in Bartók's Concerto for Orchestra, Brahms' Second Symphony, and a work by Berlioz. As usual, the familiar Brahms symphony won a more enthusiastic reception from the audience than did the relatively startling Bartók concerto. Mary Garden lectured at Town Hall on Oct. 6.

At the Masonic Temple, Nelson Eddy gave a recital on Oct. 24, and sang lieder and such popular songs as Shortnin' Bread. Gladys Swarthout sang at the same auditorium on Nov. 1, offering songs and arias by Handel, Vivaldi, Rossini, Canteloube, and Sadéro.

Five performances were given by the Ballet Russe de Monte Carlo, at the Masonic Temple, from Oct. 13 to 16. The dancing of Ruthanna Boris and Leon Danielian drew the most favorable response from audiences.

Other musical events have included a recital, largely devoted to songs by Dvorak, by Virginia Person, soprano, at the Institute of Arts on Sept. 20; a performance of Domenico Savino's Patriotic Narrative, by the Wayne University Choir, also at the Institute of Arts, on Nov. 2; and the first concert by the Plymouth Symphony, conducted by Paul Wagner, played at the Plymouth High School, on Nov. 6.

Plans to revive the Detroit Symphony are still under consideration, particularly by the Women's Symphony Society. In the meantime, members of the orchestra will give several concerts for school children during the season.

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Soloists Heard With Orchestra In Denver Series

DENVER. — At the second Denver Symphony concert of the season, on Oct. 25, Helen Traubel was the soprano soloist in excerpts from Wagner's Lohengrin, and Tristan und Isolde, as well as in a group of songs by Richard Strauss. Saul Caston conducted the Prelude to Lohengrin; excerpts from Act III of Wagner's Die Meistersinger; a suite from Strauss' Der Rosenkavalier; and the suite from Virgil Thomson's score for The Plow That Broke the Plains, with Clarence Moore as narrator. The last selection was particularly well received, since the breaking of the plains in this part of the country is within the memory of our old settlers.

The orchestra concerts, many of which have been played to standees, continued, on Nov. 1, with a program that included Brahms' Tragic Overture; Beethoven's Seventh Symphony; and Grieg's Piano Concerto, with Amparo Iturbi as soloist. On Nov. 8, Szymon Goldberg was the soloist, playing Mendelssohn's Violin Concerto; the program was completed by the Overture to Weber's Oberon, and Tchaikovsky's Fourth Symphony.

An all-orchestral program, on Nov. 15, presented the Overture to Rossini's La Scala di Seta; Beethoven's Eighth Symphony; George Antheil's Overture, McConkey's Ferry; William Walton's Suite, Façade; and Aaron Copland's El Salón Mexico. Mr. Antheil flew from California to attend the performance of his work.

On Nov. 22, Mr. Caston led the orchestra in Darius Milhaud's arrangement of the Overture and Allegro from Couperin's La Sultane Suite; Ravel's Pavane pour une Infante Défunte; Debussy's La Mer; and Brahms' Fourth Symphony. On Nov. 29, the program included Hindemith's Overture, Cupid and Psyche; Beethoven's Fifth Symphony; and Tchaikovsky's Piano Concerto in B flat minor, with Alexander Brailowsky as soloist. With each concert the orchestra plays more confidently and responds better to Mr. Caston's musicianly leadership.

Arthur Oberfelder presented Phil Spitalny and His All-Girl Orchestra, on Oct. 26; the Boston Grand Opera Company, in Carmen and in La Traviata, on Nov. 2 and 3; the Ballet Russe de Monte Carlo, on Nov. 4 and 5; Ferruccio Tagliavini and Pia Tassinari, on Nov. 7; Kirsten Flagstad, on Nov. 11; Burl Ives, on Nov. 14; Blanche Thebom, on Nov. 17; and Tropicana, with Talley Beatty, on Nov. 28.

The Colorado State Music Teachers Association held their annual convention here, on Nov. 7 and 8. Officers elected for the coming season were Edwyl Redding, president; Ruth Ragatz, first vice-president; Ada Bloedorn, second vice-president; Mrs. M. G. Milligan, third vice-president; and Betty Rae Marshall, secretary-treasurer. The Board of Directors for next year includes Cornelia Hanna, John C. Kendel, Marie Lacy, Carl Melander, David Few, and Edith Wesson.

—JOHN C. KENDEL

Liege Music Society Celebrates Anniversary

LIÈGE, BELGIUM — L'Oeuvre des Artistes, musical organization of Liège, presented a festival to celebrate its fiftieth anniversary. A Chopin memorial evening was offered on Oct. 18, with Alexander Brailowsky as piano soloist. On Nov. 26, Pedro de Freitas Branco conducted an orchestra concert. Jacques Thibaud, violinist, and Georges Enesco, pianist and composer, presented an evening of sonatas

on Dec. 12. Later events will include a concert of music and dance, and recitals by Yehudi Menuhin and Artur Schnabel. The Saxophone Quartet of Paris will also be heard under the auspices of the society.

Portland Symphony Conducted by Sample

PORTLAND, ORE. — James Sample, the new conductor of the Portland Symphony, conducted the orchestra in the first of ten bi-monthly concerts, on Nov. 28. The program included a Vivaldi-Siloti concerto grosso; Beethoven's Seventh Symphony; Copland's Outdoor Overture; Butterworth's A Shropshire Lad; and dances from Falla's The Three-Cornered Hat. The orchestra responded well to Mr. Sample, who conducted with vitality.

The response of the large audience to the concert augured well for the success of the symphony season, which owes its existence to the members of the orchestra. When the Portland Symphony Society, lacking the necessary funds, decided this fall to discontinue the concerts, the musicians offered to accept box-office receipts from local and out-of-town concerts in lieu of salaries. The society's memberships and larger contributions go to the maintenance fund.

Recent musical events in Portland have included the opening concert by the Portland Junior Symphony, Jacques Gereahkovitch, conductor, with Louanne Laird, as piano soloist; concerts by the Alma Trio and by the Pro Musica Antiqua ensemble; two programs by the Friends of New Music, directed by Henri Arcand; and a recital by Lili Kraus.

—JOCELYN FOULKES

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NEW MUSIC

(Continued from page 33)

Old Tom Wilson; Three Chanteys—Eight Bells, Away to Rio, Old Man Noah. (TTBB, a cappella, or with piano). (G. Schirmer). Reissues.

CRESTON, PAUL: Here Is Thy Footstool; Thou Hast Made Me Endless. (TTBB, a cappella). (G. Schirmer). Reissues.

CRIST, BAINBRIDGE: Spring. (SSA). (Carl Fischer).

KATZ, ERICH: Since Singing Is So Good a Thing. (SAB, soprano solo, a cappella). (Omega Music Edition).

LEONCAVALLO, RUGGIERO (arranged by CARL DEIS): Mattinata. (SSA, with piano). (G. Schirmer). Reissue.

MUELLER, CARL F.: Hope (SSSA TTBB, a cappella). (Carl Fischer).

MUELLER, CARL F.: Singing Bird. (SATB, soprano solo, a cappella). (Carl Fischer).

SACCO, JOHN: Brother Will, Brother John. (TTBB, with piano). (G. Schirmer). Reissue.

Other Songs

CRIST, BAINBRIDGE: The Mocking Fairy (medium C sharp to E). (Galaxy). Walter de la Mare's verse is so pixyish that Mr. Crist has had no trouble in providing it with an appropriate musical setting. There is nothing unusual about it, but it charms with its piquant chromatic thirds and darting vocal line. The adagio section, at the words, "But the air was still," is a particularly happy thought.

DAVIS, KATHERINE K.: Bagpipes, Hungarian folk song (low, D to D). (Galaxy). Another of Miss Davis' tasteful and effective arrangements. This one does not sound very authentically Hungarian, but it is cleverly set.

HAGEMAN, RICHARD: The Summons (medium, B to E). (Galaxy). Mr. Hageman has given Tagore's artfully pathetic verse an harmonically lush setting of the sort that audiences love.

—R. S.

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Songs Listed

ALLEN, PAUL HASTINGS: Willie Brewed A Peck O' Maut (baritone voice, D sharp to F; bass voice, B to C). Birdie Sings a Lullaby (medium). (Whitney Blake).

CADMAN, CHARLES WAKEFIELD: Last Night I Dreamed (medium, D to F). (G. Schirmer).

CHANLER, THEODORE: The Patient Sleeps (low, G to C sharp). (G. Schirmer).

CHARLES, ERNEST: Remembrance (high, E flat to A). (G. Schirmer).

EDWARDS, CLARA: The Wild Rose Blooms (high, D to A flat; low, A to E flat). (G. Schirmer).

FERRARI, GUSTAVE: Le Miroir (medium, E to F). (G. Schirmer).

HIER, ETHEL GLENN: The Hour (high, D to F). The Return (high, F to A flat). (Composers Press).

PALMER, COURTLANDT: Walk Slowly, Dear (medium, E to F). (G. Schirmer).

PRATS, RODRIGO: Maria Belen Chacon (American version, You're Cuter Than the Devil) (Marks).

ROY, WILLIAM: Water Lilies (medium, E to E). (G. Schirmer).

SCHIRMER, RUDOLPH: So We'll Go No More A-Roving (medium, C sharp to G sharp). Love's Secret (medium, D to G). Remember Thee! Remember Thee! (medium, B to F). (G. Schirmer).

SEATON, THORA HINSHAW: One Day (high and medium). (Carl Fischer).

Composers Corner

Béla Bartók's Viola Concerto had its world premiere on Dec. 2, in a performance by William Primrose and the Minneapolis Symphony, under Antal Dorati, in Minneapolis. Mr. Primrose commissioned the work from Bartók, who was at work on it at the time of his death, in 1945. The concerto is in three movements, lasting twenty minutes.

Arnold Schonberg's Pierrot Lunaire was given its first performance in Brussels, Belgium, since 1925, on Nov. 14, 1949, with Marya Freund, the original interpreter of the solo vocal part, as solo artist. Pietro Scarpini conducted.

When Jan Sibellus celebrated his eighty-fourth birthday on Dec. 8, 1949, his entire family, children, grandchildren, and great-grandchildren, numbering twenty-five in all, came to visit him at his home near Helsinki, Finland.

Norman Dello Joio's Concertante for Clarinet and Orchestra, which was commissioned by Artie Shaw, was performed by Mr. Shaw on Dec. 11 with the Oklahoma State Symphony, under Victor Alessandro. Mr. Shaw gave the world premiere of the work with the Chautauqua Symphony, on July 23, 1949.

Morton Gould's Serenade of Carols, for small orchestra, is being performed widely during the Christmas season, and has been recorded under the composer's direction. The Erie Philharmonic, under Fritz Mahler, will give the premiere of his Three Popular Dances; Ezra Rachlin and the Austin Symphony will introduce his Cowboy Suite. Gould is working on the score for the Theatre Guild musical adaptation of The Pursuit of Happiness, and a work for ballad singer and orchestra which Burl Ives will perform next season.

The Wichita String Quartet gave the first Kansas performance of Gardner Read's Suite for String Quartet, Op. 33, at its opening concert, Nov. 14.

Oscar J. Fox, celebrating his golden anniversary as a song-writer, gave a homecoming recital with Marjorie McClung, soprano, in the Texas Theater, in Burnet, Texas, on Nov. 7. He was welcomed by a capacity audience and

was honored at a reception after the concert. The program consisted of seventeen of Mr. Fox's songs.

Adolph Heller will conduct the first West Coast stage performance, in English, of Ottorino Respighi's Maria Egiziaca, in January, in Los Angeles. Mr. Heller has also conducted the West Coast premieres of Benjamin Britten's The Rape of Lucretia and Kurt Weill's Down in the Valley.

Violin pieces and songs by Charles Haubiel were performed at a Composers Press concert in the Haubiel studios on Dec. 8.

Joseph W. Clokey's Sonata for Violin and Piano was played in Los Angeles recently. Mr. Clokey's Trio for Violin, Cello and Piano was heard in Idaho; and his Partita for Organ and Strings was performed in several Eastern cities.

Frederick Bristol's Long Ago on Such a Night, and Someone were performed for the first time on Dec. 10 by the Briarcliff Junior College Chorus in Briarcliff Manor, N. Y.

Five works have been selected to be judged during the 1950 Festival of Contemporary Arts, at the University of Illinois, in the international competition sponsored by the university school of music. They are Eugene Weigel's Sonata for Strings; Karl Ahrendt's Dance Overture; Leonard Basham's Symphony in One Movement; Earl George's A Thanksgiving Overture; and H. Owen Reed's Overture. The winning work will be published by Boosey & Hawkes.

Joseph Wagner conducted the world premiere of his Northern Saga, during a recent visit to Helsinki, Finland. In Stockholm he introduced Night Poem, by Dale Miller.

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OPERA

(Continued from page 7)

cance. He sensed the architectural and emotional elements, and was never betrayed into bursts of speed for a false illusion of intensity or passionate expression. The climaxes he constructed were all implicit in Wagner's design. His tempos were not fast, in the main; yet on the other hand they did not drag. There was a remarkable logic about whatever he did. He maintained a careful balance with the singers. And this reviewer had not heard the orchestral tissue of the second act done with such clarity of detail, such transparency, sensuousness, and tenderness in many a day. There were elements about this reading that called to mind some of the features of Gustav Mahler's *Tristan*, when he made his Metropolitan debut forty years ago.

Mr. Perlea's achievement in the second act was of such sovereign lyric beauty that one deplored even more than usually the cuts which deprive the local public of a chance to hear the great act in its completeness. The third act deserves a chapter by itself. It was, in its way, as memorable as virtually everything Mr. Perlea had done earlier in the evening. From the first, indeed, one was conscious that an atmosphere pervaded the representation; and also that it emanated largely from the conductor's stand.

The singers caught the inspiration of Mr. Perlea's fine leadership. Helen Traubel's Isolde was vocally at its peak. The impersonation was in every emotional nuance and dramatic detail so well conceived and executed that the soprano deserves the warmest enthusiasm for the skill she brought to the transitions of feeling which mark the pages of this act—the moods of rage, scorn, irony, the expression of which presupposes a wide emotional scale. It was more than an ordinary pleasure, moreover, to hear the duet sung with tones of such velvety texture, and so perfectly in tune. Mr. Melchior's *Tristan* was also on an exceptional vocal level. He has rarely delivered his share of the love scene in so polished and impassioned a manner. His third act is in every way a moving accomplishment, which grows in intensity and sweep from year to year.

Blanche Thebom's Brangäne was in some respects overacted. Nevertheless her tones melted with exceptional beauty into the night scene, and the warning song was ravishing. Herbert Janssen's Kurvenal displayed the customary merits of a well-wrought characterization. Mihaly Szekely delivered the music of King Mark with a sensitiveness and richly communicative feeling that made the emotional value of the scene count for all its worth. For the first time on this

stage, Peter Klein was the Shepherd, and revealed the character from a very touching angle. He is obviously one of those conscientious artists for whom there exist no minor roles. Leslie Chabay sang the Sailor's song, and Emery Darcy was the Melot. The playing of the orchestra was exceptional.

—H. F. P.

Lucia di Lammermoor, Dec. 2

The season's first Lucia di Lammermoor found Ferruccio Tagliavini in splendid voice as Edgardo. He was apparently also in excellent physical condition, for after an evening of giving forth to the utmost of his abilities, he managed to sing his death scene on his back, projecting the repeated high tones of *Tu che a Dio spiegasti l'ali* with unmitigated force and resonance.

In the name part, Patrice Munsel frequently matched the superior singing of her betrayed betrothed with spectacular coloratura execution, as in *Quando rapita in estasi*, though there were unfocused tones in the preceding *Regnava nel silenzio*, and her trills tended to be uncertain.

The remainder of the cast was also familiar. Francesco Valentino, as Lord Ashton, was not in his best form. Nicola Moscona was a dignified Bide-the-Bent, and Thomas Hayward a bright Arturo. Thelma Votipka and Paul Franke completed the cast, and under Pietro Cimara's direction, the performance sustained sufficient interest to bridge the gaps between the moments when it caught fire.

—A. B.

Der Rosenkavalier, Dec. 3, 3:00

The second Saturday afternoon broadcast of the Metropolitan season was a repetition of Strauss' *Der Rosenkavalier*, with the same conductor and essentially the same cast that had appeared in the televised performance on opening night. The only qualification that need be made with regard to the earlier reviewer's comments is that the dogs in the first act were pekingese, not cocker spaniels, and, consequently, not as cute as all that.

Erna Berger, as Sophie, contributed the best singing of the performance, and she presented a charming and completely realized characterization. Risé Stevens' Octavian had its usual stage-wise qualities, and her vocalism was substantially good. As the Marschallin, Eleanor Steber sang with more volume than she had in her first appearance in the role, but her tones, except at the end of her first-act monologue and in the opening phrases of the third-act trio, were still too spread to penetrate the web of Strauss' orchestration. Emanuel List, in unattractive voice, gave his familiar impersonation of Ochs. Of the lesser members of the cast, Martha Lipton was a flamboyantly effective Annina, and Peter Klein a competent Valzacchi. Fritz Reiner conducted with complete mastery of the score, but without a very full projection of its more human qualities.

—J. H., Jr.

Madama Butterfly, Dec. 3

Dorothy Kirsten's first Cio-Cio-San of the season was a personal triumph. The soprano deepens her perception of the role each year, and it is now a fine interpretation, both in singing and acting. After a few notes in the entrance music that were not entirely free in production and ample in volume, she poured out singing of a high order; and in appearance she was one of the most convincing Japanese heroines we have seen in many seasons. Her characterization constantly mounted in tension to the death scene. There was a capable Suzuki in Jean Madeira, who sang the role for the first time in the opera house though she had already recorded it. The two voices blended superlatively in the

flower duet, and Miss Madeira sang with rich tone in her solo passages.

James Melton substituted as Pinkerton for Charles Kullman, who had been slightly injured in a taxicab accident. A jaunty and convincing naval lieutenant, Mr. Melton sang with freedom and communicativeness. John Brownlee was in somewhat dry voice as Sharpless, but his characterization was entirely sympathetic and believable. Giuseppe Antonicelli's conducting fluctuated between dullness and violence. The smaller roles were all well sung, particularly that of Goro, by Alessio de Paolis. Denis Harbour sang his first Commisary, and Anne Bollinger, her first Kate Pinkerton. George Cehanovsky was the Yamadori, and Melchiorre Luise, the Bonze. Désiré Defrère was responsible for the stage direction.

—Q. E.

Rigoletto, Dec. 4

Patrons of the season's first performance of Verdi's *Rigoletto*, a benefit for the Yeshiva University Women's Organization, were rewarded with one of the most notable representations of this opera given at the Metropolitan in many years. The moving force in this stirring and eloquent evening—an epoch-making occasion, since it marked the Metropolitan's first gesture in the direction of refreshing its treatment of the standard Italian repertory—was its conductor, Jonel Perlea, the Roumanian musician who made his debut on Dec. 1 in an equally remarkable performance of *Tristan und Isolde*. But not all the credit belonged to Mr. Perlea; for Erna Berger, singing Gilda for the first time here, lifted the role to major stature, while both Richard Tucker, as the Duke of Mantua, and Leonard Warren, in the title role, far surpassed their previous admirable achievements in their parts.

Mr. Perlea's treatment of the score was so infinitely beautiful and so masterly in technique that a factual description of his virtues sounds like hyperbole. From the first austere brass chords in the prelude, it was apparent that, unlike too many of his predecessors in the pit, he took *Rigoletto* seriously. The orchestra played with symphonic expressiveness; the tone was warm yet controlled, and no single phrase was left casual or inexpressive. The rest of the opera was a succession of wonders. The pacing was sensitive and just at all times. The quick passages were bright, clean, and full of spirit, and the lyric ones sang throughout the whole orchestra. Continuity and climax were infallibly designed. The balance between singers and orchestra was close to perfection. Best of all, Mr. Perlea gave the singers latitude to sing freely and expressively (for he is a magnificent accompanist) at the same time that he also gave them a rhythmic pulse and an instrumental support that kept them confident and energetic. If his subsequent performances match his first two, Mr. Perlea must be regarded as one of the most distinguished conductors in the history of the Metropolitan.

Miss Berger sang Gilda's music exquisitely, and gave a touching and girlish characterization that was always believable. Her conception of the music, while conversant with the best traditions, was both personal and positive. As she had done with her Sophie in *Der Rosenkavalier*, she ap-

proached the role of Gilda as much from the point of view of the text and action as from that of the music. As a result, her singing was always meaningful, for she combined exceptional beauty of phrasing and line with a constant play of shifting color and inflection. Since Mr. Perlea had restored the score to its original state by eliminating the interpolated high notes we have become used to, there was no opportunity to discover whether Miss Berger sings above C sharp easily, but her artistry was so persuasive that nobody needed to feel the loss of the conventional Es and E flats.

Mr. Tucker, singing with the utmost ease and richness, was never in better voice, and Mr. Warren's depiction of the jester has deepened so greatly, both vocally and histrionically, that it now belongs in the Metropolitan's gallery of great operatic portraits. Martha Lipton was an animated and effective Maddalena, and Dezzo Ernster, whose erstwhile tremolo seems to be coming under control, was a forceful Sparafucile. The capable lesser members of the cast were Thelma Altman, Clifford Harvuot, George Cehanovsky, Leslie Chabay, Denis Harbour, and Maxine Stellman.

—C. S.

Tosca, Dec. 5

The second *Tosca* numbered the same singers as the first, with Elisabetta Barbato again giving a performance that promises so much and tantalizingly fulfils its promises only now and then. Her voice was occasionally rich and rewarding, and she seemed often at ease vocally, although her impersonation smacked more of the sophomore than the stage. Still, she is well worth indulgence at the moment. Jussi Bjoerling was in excellent voice as Mario Cavaradossi, and Alexander Sved worked his usual menacing spell as Scarpia. Smaller roles were sung by Hugh Thompson, Gerhard Pechner, Alessio de Paolis, George Cehanovsky, Denis Harbour, and Thelma Altman. Giuseppe Antonicelli conducted.

—Q. E.

La Bohème, Dec. 7

The season's first performance of Puccini's opera offered the familiar portrayals of Bidu Sayao and Ferruccio Tagliavini as Mimi and Rodolfo. Enzo Mascherini made his debut with the company, as Marcello, a role he had sung with the New York City Opera Company, and Lois Hunt made her first appearance in a sizable role, as Musetta. Hugh Thompson, as Schaunard; Nicola Moscona, as Colline; Melchiorre Luise, as Benoit and Alcindoro; Paul Franke, as Parpignol; and John Baker, as a sergeant, completed the cast. Giuseppe Antonicelli conducted.

The element of novelty in the performance, created by the presence of Mr. Mascherini and Miss Hunt, did not raise it above the routine. The baritone's fine voice proved to be resonant enough for the house, but insufficiently focused to cut through the orchestra at certain times. His impersonation was competent. Not many sopranos sound or act well in the role of Musetta, and Miss Hunt was no exception. She sang without sufficient support for her tones and without placing them carefully, so that her voice, which seemed basic-

(Continued on page 37)

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OPERA

(Continued from page 36)

ally good, frequently became shallow and plain. The part tempted Miss Hunt into an indiscriminate flamboyance, which, one hopes, was only a temporary indiscretion.

After a rather coyly acted and variably sung first act, Miss Sayao's Mimi grew in pathos and vocal loveliness until it reached a touching climax in an exquisitely sung death scene. It was the one rewarding element of the evening. Mr. Tagliavini did not seem to be at his best vocally, since his voice sounded a little dry, but he performed earnestly enough, as did the rest of the company. What vigor Mr. Antonicelli's conducting had was confined to separate passages.

—R. E.

Carmen, Dec. 8

Jonel Perlea proved with this performance that he is as much at home in the French repertoire as in the German and Italian. The new conductor launched the Bizet opera with assurance and temperate pacing, and throughout its entire length kept the orchestral forces in neat proportion. His gift for clarifying and refining was always apparent, and made for many revelatory moments even in this most familiar of scores. There were occasions—in the Overture, the Toreador Song, and one of the dances in the fourth act—when the brasses were allowed to become overwhelming; on the other hand, an extraordinary subtlety heightened and tautened the drama by an almost unbearable understatement and tension. This occurred notably in the second act, when Carmen turns on José in anger, and in the passages leading up to the death scene. Once in a while it seemed that a little more orchestral movement and animation would advance the action, but obviously the conductor had so logically set his framework and determined not to depart from it that the momentary lack of liveliness quickly passed in the listener's appreciation and absorption with the conception as a whole.

The singers were all familiar from one season or another in their roles. Risé Stevens grows each year in her idea of Carmen; the present characterization is on the restrained side, which is all to the good. She is one of the handsomest Carmens on the stage today, and new costumes in the last three acts added to the glamor and distinction of her appearance. Her voice was admirably under control, even in the last act heroics, and she sang the Seguidilla with great brilliance. The Card Scene was a notable piece of vocalism and acting, carrying real conviction.

Charles Kullman, recovered from the taxi accident which kept him out of the Madama Butterfly cast the previous week, was a personable Don José, and sang smoothly for the most part. His Flower Song was a high mark of the evening.

Martial Singher returned to the company after a year's absence, and gave a superior portrayal of Escamillo. He was not in his best vocal form, however, and conveyed a sense of strain in his aria. Nadine Conner, as Micaëla, was troubled by lack of breath support in the first act, but she sang her third-act aria with recovered spirit and charming tone. Lorenzo Alvary was a fine Zuniga; and others in the cast were Thelma Votipka, as Frasquita; Martha Lip-ton, as Mercedes; George Cehanovsky, as Dancaire; Alessio de Paolis, as Remendado; and Clifford Harvuot as Morales.

The ensembles, both in singing and dancing, were particularly well fused and brilliant in execution. The chorus sang with real spirit and rich tone; the ballet was unusually well organized. Désiré DeFrère was the stage



Enzo Mascherini, who made his debut as Marcello in La Bohème

director; Kurt Adler, the chorus master; and Boris Romanoff, the choreographer.

—Q. E.

Simon Boccanegra, Dec. 9

The first repetition of Simon Boccanegra gave renewed evidence of the exceptional beauty of one of the most unostentatious and heartfelt of all of Verdi's operas. The cast, retained without change from the revival on Nov. 28, sang with devoted artistry and selfless care for ensemble values, and Fritz Stiedry, the conductor, again gave one of the loftiest performances of his Metropolitan career. This production of Simon Boccanegra, which is visually handsome as well as musically engrossing, reveals the Metropolitan to be still capable of realizing the highest ideals of operatic presentation. The members of the cast, all of whom deserved a recapitulation of Robert Sabin's praise for the earlier performance, were Astrid Varnay, Richard Tucker, Leonard Warren, Giuseppe Valdengo, Mihaly Szekely, Lorenzo Alvary, Thelma Altman, and Paul Franke.

—C. S.

Manon Lescaut, Dec. 10, 2:00

Puccini's third opera (and first success) was repeated with the cast that had sung in the revival on Nov. 23. A crowded house greeted Dorothy Kirsten in the name-part and Jussi Bjorling as Des Grieux, and the claque did its bit in the general hullabaloo.

The present writer heard the work for the first time in 1908, with the beautiful Lina Cavalieri, Enrico Caruso, and Antonio Scotti in the leading roles, and again ten years later, with Frances Alda, Caruso, and Pasquale Amato. Either because his taste has changed in the intervening time, or for some other reason, the work seems more significant now than it did then. In its melodic line and orchestration, it foreshadows other Puccini works that were to come. Puccini is said to have stated that if the work failed as had his two previous ones, weighted down with bad librettos, he would stop trying. It did not fail at the Teatro Regio, in Turin, on Feb. 1, 1893, and its composer gave us more and better scores, as well as one or two that are pretty bad. His sense of the theater improved as he went on. He is known to have refused, fortunately, to have anything to do with L'Anima Allegra and other plays of the kind, in spite of the pressures brought to bear upon him.

Manon Lescaut is not a convincing reduction of the Abbé Prévost's romance; much of it seems long drawn out. The composer followed his librettist to a considerable extent, so that passages of great beauty are interrupted with what seems mere temporizing. The final scene is a twin to the death scene of Mimi, in both melodic line and instrumentation. There are excellent arias for both leading characters, and some of the



Lois Hunt, whose first Musetta came in the initial La Bohème

choral writing reaches a high point.

The present revival has much to recommend it. The lovely-voiced Dorothy Kirsten sang most beautifully. It was a real joy to hear a soprano for whom the higher reaches of the scale had no terrors. Mr. Bjorling has never sung better. Since the character of Des Grieux is a mere automaton, he cannot be blamed for some not especially convincing acting. His Donna non vidi mai, in the first act, was beautiful, and with Miss Kirsten he made the final scene highly poignant. Mr. Valdengo did all that could be done with the somewhat negative character of Lescaut. The remaining roles were well handled by Salvatore Baccaloni, in one of his more restrained moods, as Geronte; Thomas Hayward, Alessio de Paolis, George Cehanovsky, Jean Madeira, Clifford Harvuot, Paul Franke, and Osie Hawkins.

Giuseppe Antonicelli conducted with penetrating taste, and won deserved applause. The new settings leave much to be desired, for the stage, more than once, is so cluttered with steps and masonry that it looks like the platform of a small concert hall. There seems no adequate reason why, with so fine a musical presentation, Manon Lescaut should not take its place in popularity with La Bohème, Madama Butterfly, and Tosca.

—J. A. H.

Two Wagnerian Tenors Give Recitals in Canada

LONDON, ONTARIO.—Lauritz Melchior gave a recital in the London Arena, on Oct. 20, at which he sang lieder, Danish folk songs, and arias from Wagner's Tannhäuser, and The Flying Dutchman. The opening program on the Community Concert Series was given by Set Svanholm, at the H. B. Beal Technical School Auditorium, on Nov. 9. The tenor also included arias from Wagner operas in his program. Ebe Stignani appeared here twice, in St. Thomas, on Nov. 9, and at the Beal Auditorium on Nov. 14.

—W. J. ABBOTT

Wiman Named Associate Ballet Theatre Producer

Dwight Deere Wiman, Broadway producer, has been named associate producer of Ballet Theatre, with Lucia Chase and Oliver Smith. Mr. Wiman, who has taken an active interest in the company since its founding, in 1940, has been a member of the board of directors and a trustee of the Ballet Theatre Foundation.

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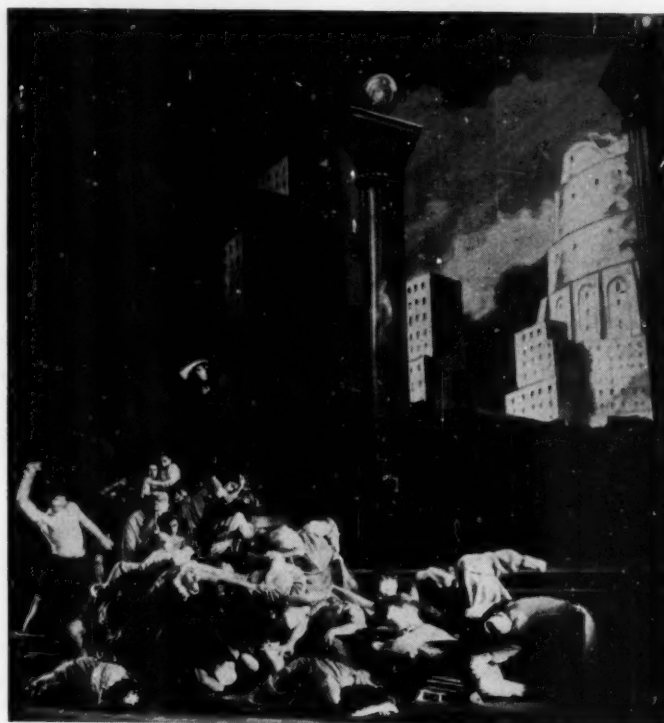
By GUIDO M. GATTI

Perugia

WHEN it reached its fourth year of existence last September, the Sagra Musicale dell'Umbria (Umbrian Musical Consecration) proved its right to be considered among the leading musical institutions in this country. It has held steadfast to the intentions and purpose for which it was created during the war—to limit its program to the performance of musical works, ancient or modern, inspired by texts or sentiments that are religious or spiritual in the widest sense of the word. Fully in keeping with these aims is the locale in which the institution developed—Umbria, land of saints—and the places chosen for its concerts, which are almost always given in such churches of great beauty and atmosphere as that of St. Francis, at Assisi, and of St. Peter, at Perugia.

The program of the fourth Sagra, conceived and directed by Francesco Siciliani, was particularly important for the number and quality of the works chosen, many of them previously unheard by modern audiences, either because they were new compositions or because they were relatively unknown old ones. Valuable musical experiences were provided by Alessandro Stradella's oratorio, San Giovanni Battista, a work of great dramatic force; Il Giudizio Universale, an oratorio attributed to Francesco Cavalli; Felicitas Beatorum, a motet by Giacomo Carissimi, edited by Federico Ghisi; and Claudio Monteverdi's Magnificat.

Two great German works from the past were also presented—Bach's Christmas Oratorio, given in its entirety for the first time in Italy, and Heinrich Schütz's The Story of the Resurrection. These were sympathetically performed by the Vienna Symphony, conducted by Clemens Krauss, and the Vienna Singakademie, of



A scene from Milhaud's choreographic oratorio, *La Sagesse*, produced for the first time at the Sagra Musicale dell'Umbria. The set is by Alexandre Benois

which Reinhold Schmid is director. The Bach and Schütz compositions shared a program with the Three Sacred Choruses—Pater Noster, Credo, and Ave Maria—written by Stravinsky between 1926 and 1934, and a more recent motet by Hindemith, *Apparebit Repentina Dies*. The Vienna choir, this time conducted by Hans

Rosbaud, later participated in a successful performance of Frank Martin's oratorio, *Golgotha*, which was given its premiere.

In the theatrical field, the two noteworthy productions were G. Francesco Malipiero's mystery, *San Francesco d'Assisi*, staged for the first time, and Darius Milhaud's choreographic ora-

torio, *La Sagesse*, written in 1936 at the suggestion of Ida Rubinstein but never before presented. The two works had opposite receptions—a cordial one in the case of the simple, Italian, Franciscan mystery; a hostile one in the case of the complex and baroque oratorio of the French composer. In both cases, Alexandre and Nicolo Benois designed the costumes and scenery, and Boris Romanoff was responsible for the choreography.

IMPORTANT contributions were made to the Sagra by foreign performers other than those from Vienna. Particularly memorable was the artistic success of the Netherlands Kamerkoor, from Amsterdam, directed by Felix de Nobel, which sang some remarkable polyphonic scores by Obrecht, Josquin des Prés, Jacobus Clemens non Papa, and Jan Sweelinck. Also worthy of mention was the Pro Arte Antiqua ensemble, from Prague, for its meritorious performances of instrumental music from the fifteenth through the eighteenth centuries; and the singers Suzanne Danco, Elsa Cavelti, Viorica Ursuleac, Julius Patzak, and Hans Braun. The last two vocalists, in particular, were acclaimed for their performances in Haydn's *Nelson Mass* and in Bach's *Christmas Oratorio*.

Italian novelties included *La Messa del Venerdì Santo*, for solo voices, chorus and orchestra, by G. Federico Ghedini, composed in 1929, in a style far different from that of Ghedini's more recent works; compositions by Paolo Salviucci, manager of the Rome Teatro dell'Opera; and works by Pietro Clausetti and Lino Liviabella.

At the final concert, given in the Basilica of Santa Maria degli Angeli, in Assisi, a performance was given of the *Mass in G* by Francis Poulenc, whose choral works—so significant in the over-all picture of his career—are unknown in Italy.

Stockholm Opera Gives Restaged Carmen

By INGRID SANDBERG

Stockholm

NO new works were given at the Royal Opera in the first part of the season, but a new general manager, Joel Berglund, a new stage director, Wilhelm von Wymetal, and a restudied production of *Carmen* lent novelty to the scene. Mr. Berglund opened the season on Aug. 24 by appearing in one of the greatest of his roles—Hans Sachs, in Wagner's *Die Meistersinger*. The performance was brilliant, particularly because of the baritone's magnificent impersonation and Set Svanholm's virile singing as Walther. The remainder of the cast was familiar. Brita Hertzberg as Eva; Leon Björker, as Pogner; Arne Wirén, as Beckmesser; and Gösta Björling as David. Nils Grevillius conducted. To the delight of Wagner partisans, the performance was repeated on Sept. 13.

The revival of *Carmen* on Sept. 22 was Mr. Wymetal's first undertaking in the opera house, and brought also the debut of Eva Gustavson, who sang Amneris in Arturo Toscanini's radio performance of *Aida* in New York last season. On the stage where she had appeared earlier as a student in the Opera School, the Norwegian contralto scored a moderate success, her musicianship and spontaneous intensity balanced by uneven vocal production and a tendency to overact. Mr. Wymetal brought vivacity and fire to many episodes of the staging, and was particularly successful with lighting and ensembles. *Carmen's* initial entrance was artfully

contrived. She appeared at the top of a flight of steps opposite the group of cigarette girls, and violently waved away a following of smugglers, establishing one aspect of her character before a note is sung.

Conny Soderström was a splendid Don José. His interpretation of the character was sincere and moving, and he was in excellent voice. Eva Prytz, sweet and slender in appearance, lilting in voice, seemed an ideal Micaela. The part of Escamillo, sung at the first performance by Sigurd Björling, was later taken over by Aake Collett. The former was excellent vocally; the latter, with a supple and youthful figure, made a convincing toreador. The gifted conductor, Sixten Ehrling, deserves special praise for tasteful tempos, clarity and precision. The smuggler's quintet was a masterpiece of fine cohesion, and the prelude to the third act was exquisite in tone color. Cissi Olsson-Aahrberg, former premiere danseuse at the theatre, arranged the ballets. The Bizet opera, with this season's performances, has been heard more than 900 times here.

THE eightieth anniversary of Armas Järnefelt was celebrated somewhat belatedly on Sept. 6 (he was born Aug. 14, 1869). The octogenarian conducted a nostalgic performance of *Tannhäuser*. It was through his interpretation that our generation learned to know the opera, and to love it; consequently it was delightful to listen once again to the familiar tempos and dynamics, although many present-day listeners

consider his performance over romantic. The spirit of reminiscence was heightened by the use of old stage settings and direction. But there was nothing old about Set Svanholm's singing of the title role. It was, perhaps, the best *Tannhäuser* we have ever heard from him. Although he may have sung more freely at other times, there was in his acting an inspired spontaneity that was fascinating. Birgit Nilsson's magnificent singing as Venus, and Brita Hertzberg's delicate portrayal of Elisabeth were equally memorable. The only false note was the literally false singing by the chorus of pilgrims.

Two performances of Strauss' *Der Rosenkavalier* were also highly successful. The first, on Aug. 31, was the better, a really sparkling occasion. The second brought some divergences of opinion between the conductor, Nils Grevillius, and the singers. The excellent cast for both evenings included Birgit Nilsson, as the Marschallin; Benna Lemon-Brundin, as Octavian; Sven Nilsson as Ochs; and Eva Prytz, as Sophie.

Also noteworthy during this period were the production of Mozart's *Le Nozze di Figaro*, conducted by Issay Dobrowen; Cimarosa's *Il Matrimonio Segreto*, conducted by Lamberto Gardelli; and Donizetti's *The Daughter of the Regiment*, conducted by Kurt Bendix. In his short visit home, Mr. Svanholm found time also to sing twice in *Il Trovatore*. His Manrico did not match his Wagnerian roles for he seemed somewhat strained in both voice and acting.

The Konsert Föreningen orchestra

opened on Sept. 14 with a concert conducted by Eugene Ormandy; the program was made up of familiar Beethoven and Sibelius works. Weekly concerts on Wednesdays are given, and every second week the program is repeated on Thursdays and Fridays. Carl Garaguly, the regular conductor, led a program mainly of Swedish music, the second week, with Stina Sundell soloist in Stenhammar's youthful and romantic Piano Concerto No. 1, in B flat minor. Nathan Milstein later performed the Dvorak Violin Concerto with the same conductor. Herbert von Karajan was guest conductor for three concerts in October, including music by Weber, Sibelius, and Beethoven. On Oct. 12, another celebration was given Armas Järnefelt.

Outstanding in the recital halls were programs by Alexander Brailowsky and Shura Cherkassky, pianists. The former impressed the public especially by his Chopin performances. The latter was successful in Prokofiev's Seventh Sonata and Morton Gould's Preludium and Toccata.

A thirteen-year-old Portuguese pianist, Sergio Varella Cid, opened the season on Sept. 13. Lis Broge, Danish-Swedish soprano, made her debut on Sept. 21, in a varied program of songs by Wolf, Marx, Debussy, Poulenc, and modern Scandinavian songs—all of which sounded like Debussy in her somewhat monotonous style of delivery. Her best moments were in *Spring Song*, by the young Dane, Jörgen Jersild; and in *When You Close My Eyes*, by the Swede, Gunnar de Frumerie.



All manner of things Hawaiian are assembled as props for Jussi and Anna Lisa Bjoerling in Honolulu—pineapples, lei, a grass skirt and, even a ukulele



Jan Peerce proves that once a fiddler always stringing along, as he borrows an instrument to tune, while H. Arthur Brown, of the Tulsa Symphony, conducts



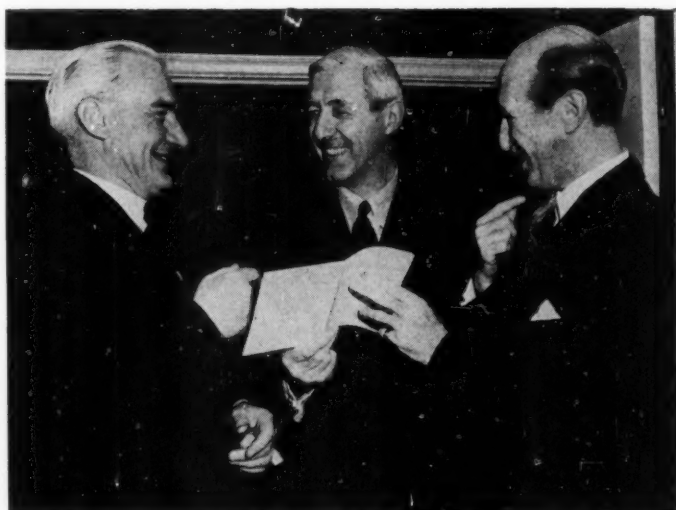
Nino Martini, Licia Albanese, and Robert Merrill take a busman's holiday in the Verona amphitheatre



Under Hubermann's picture: Menahem Pressler and M. Mahler-Kalkstein, Israel Philharmonic secretary



Perenchief On vacation in Bermuda are John Pennington, first violinist of the London String Quartet, and his wife



Michael Caputo Sir Andrew Murray, Mayor of Edinburgh, talks Edinburgh Festival with Sir Francis Evans, British consul in New York, and Sir Harold Boulton, travel official



Clyde Waddell Eunice Podis, relaxing in the green room after an appearance as piano soloist with the Houston Symphony, gets a pointer from Efram Kurtz, the conductor

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